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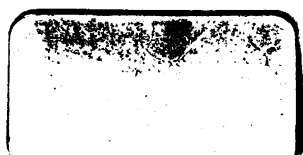
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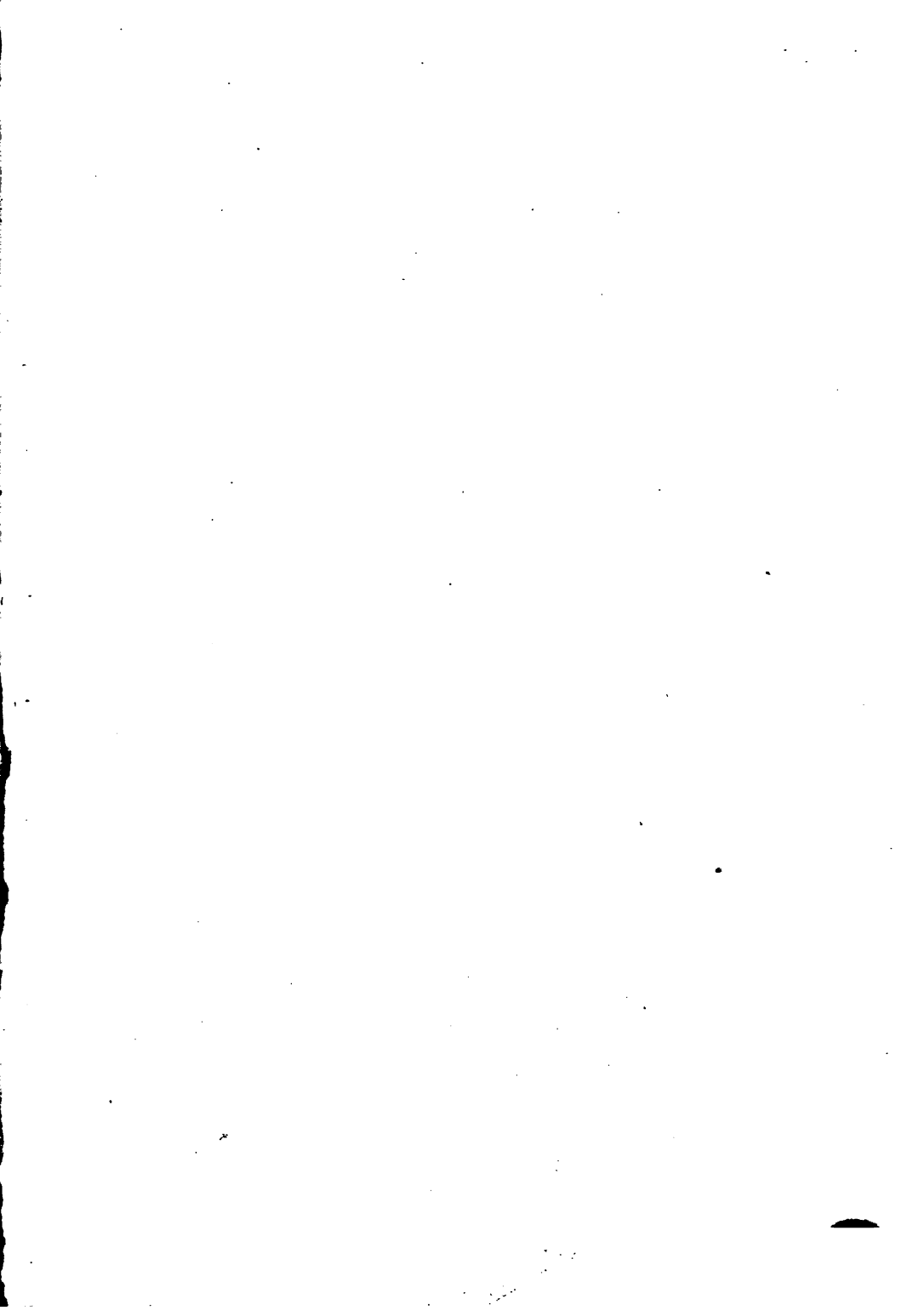
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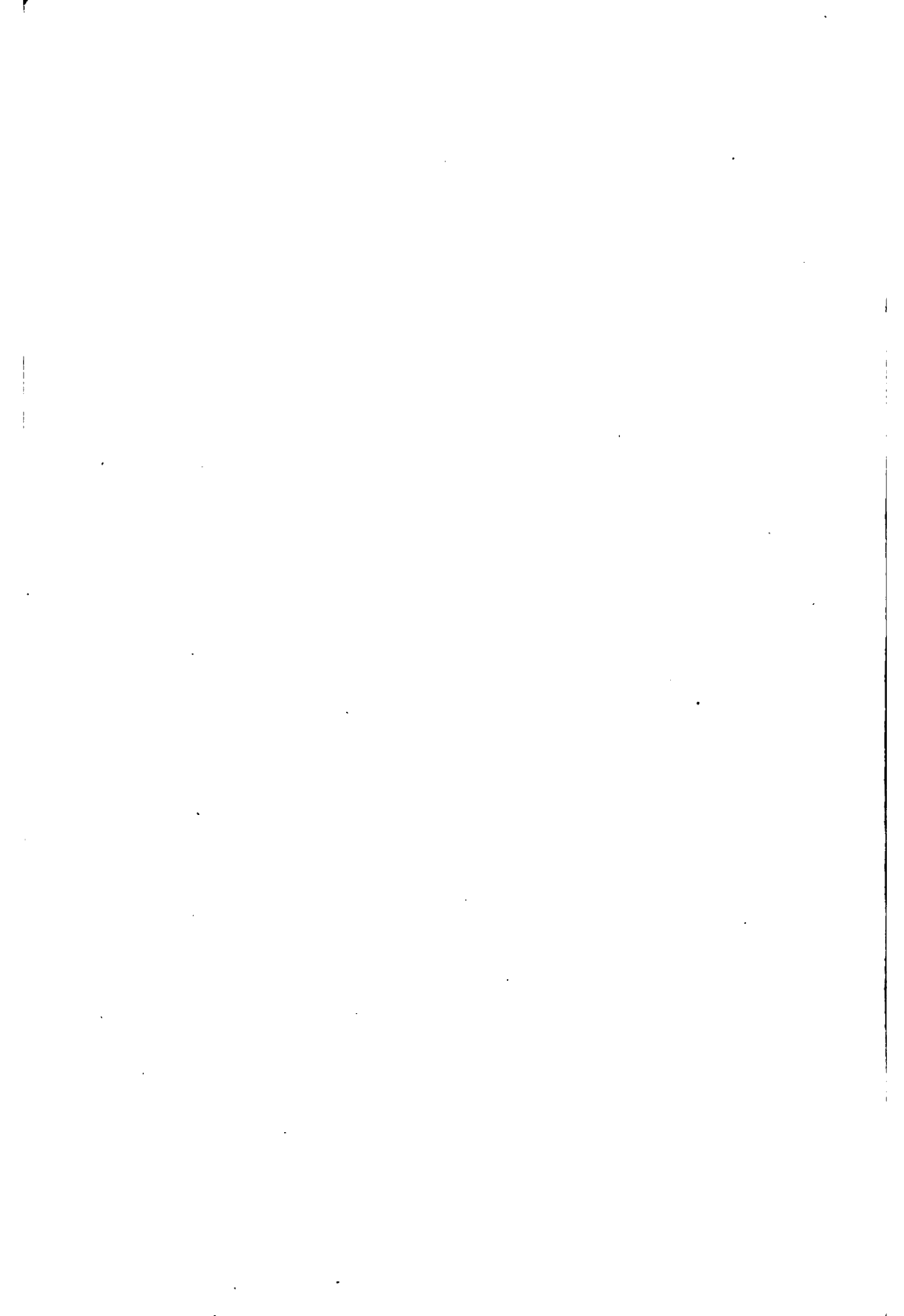
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THE  
SQUYR OF LOWE DEGRE

A Middle English Metrical Romance

EDITED IN ALL THE EXTANT FORMS  
WITH INTRODUCTION, NOTES, AND GLOSSARY

BY

WILLIAM EDWARD MEAD  
PROFESSOR OF THE ENGLISH LANGUAGE IN WESLEYAN UNIVERSITY

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## PREFACE

Among the minor verse romances of the late Middle Ages few exceed in interest *The Squyr of Lowe Degre*. Yet for some reason it has been generally neglected by students and historians of English literature. Apart from a few remarks by Warton in his *History of English Poetry*, some observations by Ritson prefatory to his reprint of Copland's sixteenth-century edition, a page or two by Hazlitt by way of introduction to his edition of the poem, and a few scattering remarks elsewhere, it is scarcely mentioned. In some elaborate histories of early English literature it is passed over without a word. The belief entertained by some scholars that Chaucer was glancing at it in his *Sir Thopas* has brought out an occasional remark, but the only attempt before the present study to deal with the romance in some detail is a recent German doctor's dissertation.<sup>1</sup>

The present account considers a variety of matters treated elsewhere very briefly or not at all. A word of comment will show what has been here attempted.

In the summer of 1901 I collated the printed editions of the Copland and Percy texts with the originals in the British Museum. Hazlitt's blunders in his edition of C betray editorial negligence. Hales and Furnivall's edition of P in *Bishop Percy's Folio MS.* is remarkably accurate. For the fragments of Wynkyn de Worde's *Vndo Youre Dore* I am indebted to Dr. F. J. Furnivall, who, with a kindness I have

<sup>1</sup> Paul Tunk, *Studien zur mitttelenglischen Romance The Squyr of Lowe Degre*, Breslau, 1900, 68 pp. This is an industrious piece of work, discussing various aspects of the romance. But it does nothing for the text, and, except by furnishing parallel passages, makes no attempt to supply annotations. Some of the typical parallel phrases in Tunk's collection (pp. 51-68) I have found useful for the Notes and have credited to him with the initial T. But in the discussion of the date, the relation of the romance to Chaucer, and some other matters, I have been obliged to adopt views quite different from his.

A brief paper by M. Weyrauch, *Zur komposition, entstehungszeit und beurteilung der me. romanze The Squyr of Lowe Degre* (*Englische Studien*, XXXI, 177-182), touches upon a few questions relating to the composition of the romance but otherwise goes into no detail.

more than once put to the test, procured the leaves from the present owner, Mrs. Christie-Miller, of Britwell Court, Burnham, Buckinghamshire, copied them himself, and revised the printed proofs of the transcript. To both I wish to express my sincere thanks.

Since **W** appears here for the first time in a modern edition, it has been printed with unexpanded contractions and with the old inconsistency in the use of capitals. A few of the more obvious misprints have, however, been transferred from the text to the bottom of the page, and marks of punctuation have been added. In accordance with the plan of the Albion Series, **C** and **P**<sup>1</sup> have been printed with italicized expansions of contractions, with normalized capitals, modern punctuation, and modern equivalents for obsolete letters.

The corrupt state in which **C** and **P** have come to us makes necessary some emendation unless obvious blunders are to be reproduced. But the extent to which emendation should go is a question on which opinions may differ widely. More than one passage in our romance has suffered from interpolation or from carelessness in copying or printing. But it is by no means certain that every line of a verse romance by an unknown author should by emendation be made to conform to a rigid metrical scheme. A recent edition of *Havelok* is an extreme instance of what may be done in the attempt to make every line regular. It must be admitted that the tendency toward emending refractory lines into uniformity is at present in considerable favor among scholars of wide reputation. Unfortunately, there is no proof that the verse romances as originally composed were free from minor irregularities, and there is no warrant for assuming that in every case the lines are to be clipped or stretched so as to be made perfectly uniform. With a little ingenuity we may work surprising transformations in any piece of irregular verse. We may throw out superfluous words from lines that are too long, and add words to lines that are too short. But we have no right to assume that every mediæval romancer was a perfect versifier, nor are we justified in rewriting his verse at will according to modern standards. All that we can say in many cases is that the line might be bettered by being changed in the way suggested; but that by no means proves that the line as originally written was perfect.

If our materials were more ample and the date of the romance could be established with greater certainty, we might, perhaps, venture

<sup>1</sup> Initial *f*, to indicate a capital (see N. E. D.), appears only in **P**, and is here printed as *f*. Only one word, *face*, l. 81, is written with single initial *f* in **P**.

to replace the sixteenth-century spellings by earlier forms. In many cases, even now, there would be little difficulty, but a considerable number of words would, nevertheless, require a purely conjectural emendation and the advantage would be more than questionable. The majority of the texts that have been reconstructed in this fashion are valuable chiefly as illustrating a pernicious form of editorial activity.

With these principles in view I have endeavored to treat the text conservatively. The emendations that appear most probable have been incorporated in the text. Others have been relegated to the Notes, and may be taken as mere suggestions of the form the lines may have had in an earlier version. In every case the original readings of emended lines will be found at the foot of the page.

The Notes<sup>1</sup> are necessarily somewhat numerous, for the poem is full of details requiring illustration, and presents a multitude of typical phrases, parallels to which are scattered up and down the whole field of Middle English romance. In this matter one may easily be too liberal, but the peculiarly phrasal character of the romance seems at all events to call for sufficient illustration to establish its typical nature. In few cases, however, are the lists of parallel passages to be regarded as exhaustive. Moreover, it is to be hoped that in the not too distant future such annotation may be largely rendered unnecessary by the compilation of an adequate phrase-book containing typical phrases and parallel passages in Middle English poetry, with some indication of their relation to French and possibly to other mediæval literatures. A book of this sort, or a supplement to it, might properly contain also lists of typical motives and situations in the romances, with exact references to the passages where they occur. Good beginnings have already been made in the collections of Zupitza, Kölbing, Schmirgel, Hein, and others, but there is necessarily much duplication of references. Such a book belongs at present — along with many other Middle English desiderata — among the things to be piously hoped for. Until it appears an editor can hardly escape the

<sup>1</sup> Most of the abbreviations in the Introduction and the Notes require no explanation. The following, however, may be expanded here:

C. T.	. . . . .	Canterbury Tales.
H. F.	. . . . .	Hous of Fame.
E. E. T. S.	. . . . .	Early English Text Society.
Lay le F.	. . . . .	Lay le Fresne.
Leg. G. W.	. . . . .	Legend of Good Women.
N. E. D.	. . . . .	New English Dictionary on Historical Principles.

(Oxford Dictionary.)

obligation to present the illustrative matter that demonstrates at a glance the typical character of his text.

The Glossary is the first that has been made especially for this romance. Notwithstanding the brevity of the piece it has a vocabulary of unusual range, and includes a number of words that appear here for the first time in English. The list of words in the Glossary is not exhaustive, but it contains most of those likely to be unfamiliar to a modern reader.

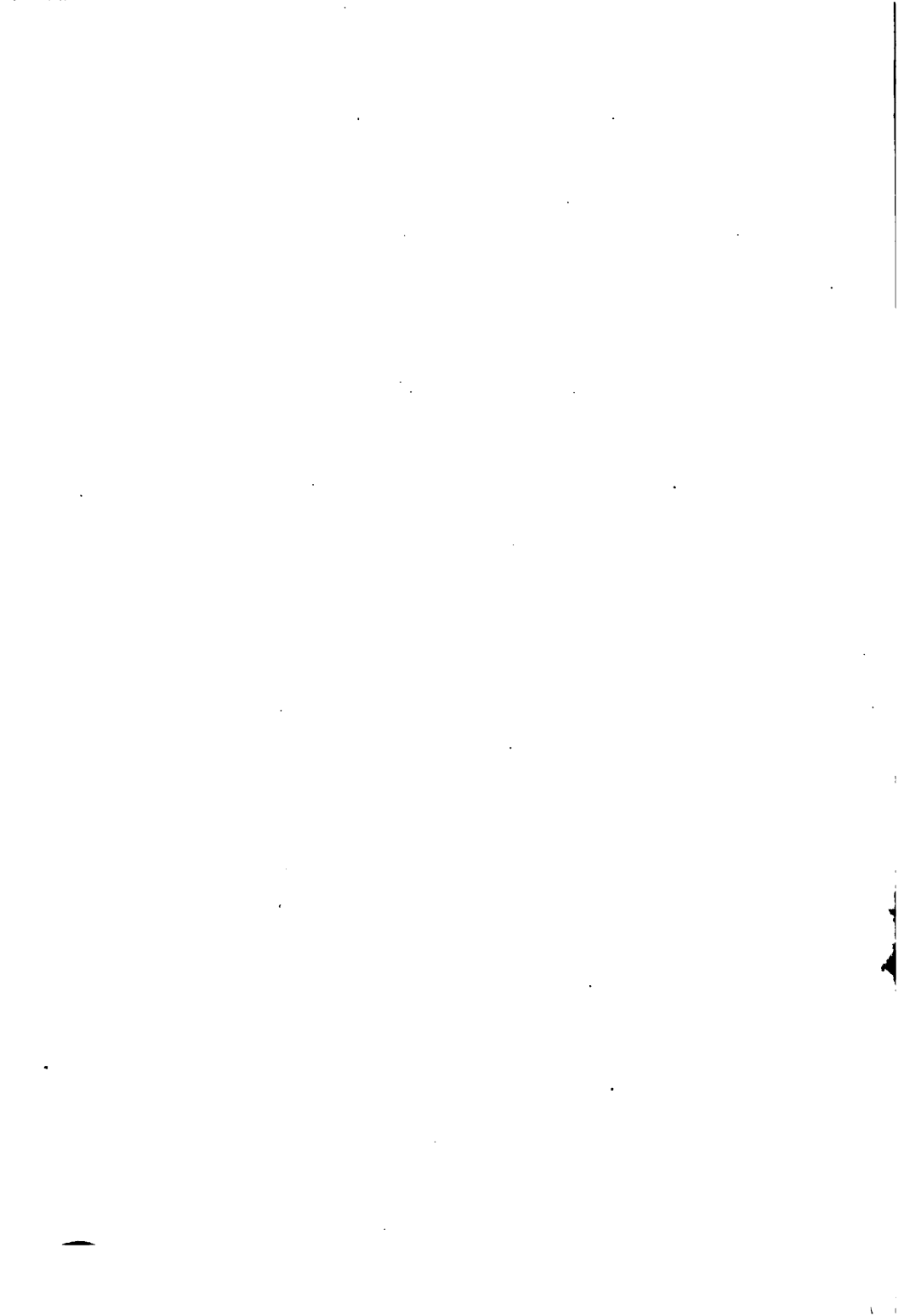
My thanks are due to those who have in any way aided in making this edition of the romance more complete. A part of my indebtedness has been already acknowledged. The general editors have carefully read both manuscript and proof and made a variety of useful suggestions. Notes signed "B." are to be credited to Professor Bright, and those signed "K." to Professor Kittredge. Special acknowledgment is due to Professor Kittredge for illustrative material of much value, and for the Excursus appended to the Introduction. Lastly, I am indebted to Professor W. H. Schofield of Harvard University for discussing with me some of the questions treated in the Introduction, and to Mr. W. H. Greeley for careful attention to some of the difficult details of the printing.

W. E. M.

MIDDLETOWN, CONN.,  
December 22, 1903.

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# INTRODUCTION

## I. FORMS OF THE STORY — EDITIONS

*The Squyr of Lowe Degre* has been preserved in the following forms :

1. (W) Two fragments, comprising in all 180 lines, of an edition published (as is supposed from the form of the type) by Wynkyn de Worde about 1520, under the title, "Here begynneth vndo youre dore."<sup>1</sup> The fragments correspond to ll. 1-60, 301-420 of C. These are now in the possession of Mrs. Christie-Miller, of Britwell Court, Burnham, Buckinghamshire, England. There is a woodcut of two figures, the same as in Copland's edition but less worn. This woodcut had already been used in W. de Worde's edition of *Troilus and Cresyde*,<sup>2</sup> 1517. The fragments are "four leaves of a sheet of eight, that have been used as the lining of a small folio: signatures a, az, b3, b4, not printed."

These fragments have not been printed since the sixteenth century.

2. (C) Copland's<sup>3</sup> edition. This is in the British Museum. It bears no date, but is assigned by Mr. A. W. Pollard and the late Mr. Robert

<sup>1</sup> In 1520 John Dorne, the Oxford bookseller, enters in his Day-book: "I vndo your dore 3 j" (p. 101); and again, "I undo yore dore 3 j" (p. 116). Edited by C. R. L. Fletcher, in *Collectanea*, First Series, Oxf. Hist. Soc., 1885. — K.

<sup>2</sup> "The noble and amorous auntyent hystory of Troilus and Cresyde in the tyme of the syege of Troye. Compyled by Geffray Chaucer." From the block the names of Troilus and Cresyde were erased. This woodcut is reproduced in *Three Hundred Notable Books added to the Library of the British Museum under the Keepership of Richard Garnett, 1890-1899*, p. 13. The woodcut of Copland's edition is reproduced in John Ashton's *Romances of Chivalry*, p. 191.

<sup>3</sup> William Copland is believed "to have been the younger brother of Robert Copland," who was also a printer. "The first book for which he is recorded to have had a license was for an edition of Isocrates's, 'Admonition to Demonius,' in 1557. . . . The earliest dated volume bearing his imprint is 'The Understandynge of the Lordes Supper' . . . 1548. . . . Dibdin knew of no book printed by Copland after 1561, although 'A Dyaloge between ij Beggars' is registered for him between 1567 and 1568. . . . Both Robert and William Copland used the same kind of worn and inferior types, and their workmanship shows little of the beauty that marks the productions of Wynkyn de Worde, but the memory of William deserves respect as one who printed many interesting specimens of popular English literature, all of which are now extremely rare." — *Dict. Nat. Biog.*, XII, 174.

Proctor, of the British Museum, to about 1555-1560. John Kynge received a license<sup>1</sup> for printing *The Squyr of Lowe Degre*, but no copy of Kynge's edition is known to be in existence. Copland closely followed Wynkyn de Worde's edition, with modernizations of the spelling and, to some extent, of the phraseology.

Copland's text is poorly printed in black-letter, with no ornament except the first letter of the first line. There are thirty lines to the page, which now has a margin about an inch and a half wide at the sides and an inch at the bottom. The margin at the top has been clipped by the binder,<sup>2</sup> close to the printed line. The print occupies thirty-eight pages, or 1132 lines. On the last page is Copland's colophon. There are no marks of punctuation except a few commas. Periods are used before and after Roman numerals, and after "Finis" and "Copland" at the end of the piece.<sup>3</sup>

Ritson in 1802 reprinted Copland's edition in his *Ancient English Metrical Romances*, III, 145-192 (with numerous blunders).

W. C. Hazlitt reprinted in 1866 Copland's edition in his *Remains of the Early Popular Poetry of England*, II, 21-64, and corrected "more than an hundred departures from the original text"<sup>4</sup> in Ritson's edition. Unfortunately, his own text does not accurately represent the original in every particular, and, where it does, there is in more than one instance pressing need of emendation to bring sense into the line.

The present text of C has been repeatedly compared with Copland's edition, and is believed to be accurate throughout.

3. The short version (P) of the Percy Folio MS., pp. 444-446, contains but 170 lines in rhyming couplets, and bears the title *The Squier*. It is printed in the well-known edition by Hales and Furnivall, III, 263-268. The editors suggest that this piece "may possibly be a copy

<sup>1</sup> Printed in the *Registers of the Stationers' Company* (ed. Arber), I, 48 b: "Recevyd of John kynge for his lycense for pryntinge of these Copyes *LUCAS VRIALIS* | *nyce wanton* | *impaciens poverté* | The proud wyves pater noster | The squyre of Low degre | and *syr DEGGRE* graunted ye X of June anno 1560 ijs."

<sup>2</sup> The yellow morocco binding is modern, by Tuckett, of the British Museum, and has the crest of the actor Garrick in the centre of the outside of the two covers.

<sup>3</sup> Warton printed in his *History of English Poetry* (I, 175-180, section viii, ed. 1774), ll. 91-104 and 739-852 of C (with the omission of 29 lines scattered through the passage), and added numerous annotations, which have been increased by subsequent editors of Warton. See Hazlitt's edition, II, 167-172.

<sup>4</sup> For some sharp criticisms on Hazlitt's edition, see Lowell's *Literary Essays*, I, 331-333 (Riverside ed.).

of King's edition," but this is a mere guess. A full description of the MS. is given in *Bishop Percy's Folio MS.*, Vol. I, pp. xii-xvi. The text has been carefully recollated for the present edition, though comparison with the original shows no variations of importance.

We cannot measure very exactly the popularity that the romance enjoyed in the sixteenth century. But the fact that Wynyng de Worde, Copland, and Kyng found it worth printing; that it finds a place among Captain Cox's romances;<sup>1</sup> that it is mentioned by Nashe<sup>2</sup> along with famous romances; that Shakespeare,<sup>3</sup> Nashe,<sup>4</sup> Spenser,<sup>5</sup> and Beaumont and Fletcher<sup>6</sup> use the term "Squire of low degree" as one that would convey a well-understood allusion; and the fact that the story turns up in the Percy Folio in a version that would appear to indicate oral transmission may be taken as reasonably satisfactory proof that in one form or another the romance was widely known.

<sup>1</sup> In Robert Laneham's Letter, written in 1575, we find the list of ballads and romances that the worthy Captain Cox was familiar with: "For, az for king Arthurz book, Huon of Burdeaus, The four suns of Aymon, Beuys of Hampton, The squire of lo degré, The knight of courtesy and the Lady Faguell, Frederik of Gene, Syr Eglamoour, Sir Tryamoour, Sir Lamwell, Syr Isenbras, Syr Gawyn, Olyuer of the Castl, Lucres and Eurialus, Virgil's life, The castle of Ladiez, The wido Edyth, The Kyng & the Tanner, Frier Rous, Howleglas, Gargantua, Robinhood, Adambel, Clim of the clough, & William of Cloudesley, The Churl & the Burd, The seauen wise Masters, The wife lapt in a Morel's skin, The sak full of nuez, The seargeant that became a Fryar, Skogan, Collyn cloout, The Fryar & the boy, Elynor Rumming, and the Nutbrooun maid, with many moe then I rehearz hère: I beléeue he haue them all at hiz fingers endz." Ed. Furnivall, *Ballad Soc.* (1871), VII, 29, 30. See also Furnivall's comments, pp. xxiii, xxiv.

<sup>2</sup> "to imitate a fresh, the fantastick dreames of those exiled Abbie-lubbers, from whose idle pens, proceeded those worne out impressions of the feyned no where acts, of Arthur of the rounde table, Arthur of litle Brittain, Sir Tristram, Hewon of Burdeux, the *Squire of low degré*, the four sons of Amon, with infinite others."—Nashe, *Anatomie of Absurditie*, 1589 (ed. Grosart), I, 14.—K.

<sup>3</sup> *Henry V.*, v, 1, 37-38. Fluellen says: "You called me yesterday mountain-squire; but I will make you to-day a squire of low degree." It may be noted, too, that there is a rather striking similarity in the phraseology of *The Taming of the Shrew*, Induction, sc. ii, 37-50, and the famous passage in *Sq. L. D.*, ll. 739 ff.

<sup>4</sup> "All malcontent sits the greasie sonne of a Cloathier, and complains (like a decayed Earle) of the ruine of ancient houses: whereas, the Weauers loomes first framed the web of his honour, and the locks of wool, that bushes and brambles have tooke for toule of insolent sheepe . . . haue made him of the tenths of their tarre, a Squier of low degree."—Nashe, *Pierce Penilesse his Supplication*, 1592 (ed. Grosart), II, 27.—K.

<sup>5</sup> *F. Q.*, iv, 8, 52, 55.

<sup>6</sup> "Thy lady is . . . a debosh'd lady, and thou a squire of low degree!"—Beaumont and Fletcher, *The Little French Lawyer*, ii, 3.—K.

## II. RELATIONS OF THE VERSIONS OF THE STORY

Several important questions pertaining to the relations of **C**<sup>1</sup> and **P** make necessary a somewhat minute analysis and comparison of the two versions. I begin with a study of the incidents.

**C**

I. A Squire of Low Degree is in the service of the King of Hungary for seven years (1-10). He secretly loves the King's daughter (11-22), and goes to a garden where he laments in an arbor situated below the Lady's window (23-90). The garden is described in detail (27-62).

II. The Lady in her oriel hears the lament (63-104), asks the reason, and comforts him (105-112). He declares his love (115-148).

III. The Lady accepts him, but cautions him to keep their love secret, and details what he must do during the seven years of his probation (149-278). The Squire thanks her and goes (279-282).

IV. The Steward, who also secretly loves the King's daughter, overhears the conversation and plots revenge (283-300).

V. The Squire serves the King in the hall (301-338). The Steward secretly brings charges against the Squire (339-354), but the King expresses confidence in the Squire and warns the Steward against

**P**

I. A Squire of England, because of some offence, flees to Hungary and becomes the servant of the King's daughter (1-18). When sad he goes to an arbor and laments that his poverty and low birth prevent him from marrying the King's daughter (19-34). The garden is briefly described (21-27).

II. The Lady in her chamber overhears his lament (35-40); asks the reason (41, 42). He dares not tell (43-46).

III. She guesses his secret and accepts him on certain conditions (47-56). There is no mention of seven years. The Squire objects that he must have money and armor. She gives him £103, and promises more when that is gone (57-66).

IV. The Steward is not mentioned.

V. Lacking.

<sup>1</sup> In considering various aspects of the romance I have here and elsewhere necessarily given prominence to **C**. If Wynkyn de Worde's edition were preserved in tolerably complete form, our examination would properly be based upon it. But **C** is evidently a modernized transcript of **W**, and, except in spelling, agrees almost exactly with it, as far as **W** goes.

slander (355-402). The Steward offers to watch the Lady's chamber for one night and to capture the Squire (403-412). The King consents, and grants the Steward thirty-three men. But he is to use them only in case the Squire tries to break in with violence (413-457).

VI. *a*). The Squire obtains leave of the King to go abroad and win fame in fight. The King gives him both money and men (458-484). He goes a little distance, but returns the same night to take leave of the Lady (485-508). Ambush is laid by the Steward.

*b*). The Squire sees his danger and begs the Lady to let him in. She does not at first recognize her lover, and when she does she fails to realize the danger and holds a long conversation with him without opening her door (509-636).

VII. The Squire is attacked, but he kills several men, among them the Steward. The Squire is, nevertheless, taken prisoner and brought before the King. The mutilated body of the Steward is clad in the Squire's garments and is laid before the Lady's chamber door (637-668).

VIII. She finds the Steward's body, carries it into her chamber, embalms it, and keeps it at the head of her bed, supposing it to be that of her lover. Her grief described (669-706).

IX. The King inquires into the cause of his daughter's grief, and offers her various diversions, but she refuses all explanation and all solace (707-858).

VI. *a*). Lacking. (Cf. IV and VII.

*b*). The Squire appeals to the Lady to open her door: "Heere is twenty, I am but one" (69, 70). She refuses (71-74).

VII. The Squire is attacked by men placed in ambush by the King (67, 68); he is captured and put in prison (75, 76). The body of a "hanged man" is mutilated and leaned against the Lady's door (77-82).

VIII. She discovers the body, embalms it, and mourns over it as that of her lover (83-112).

IX. The King overhears her mourning and asks the reason. She says, "Itt is for no man in Christentye" (113-120). She has lost a knife, and only one smith can replace it (121-126). Her father offers diversions, which she refuses (127-148).

X. The King visits the Squire in prison, and, on condition of absolute secrecy, grants him leave of absence for seven years, promising him the princess and the kingdom on his return (859-880). The Squire performs great exploits (not detailed) and at the appointed time returns to the King, who still wishes to prove his daughter's constancy (881-914).

XI. The Lady's sorrow continues. The Steward's body has decayed to powder, and she is about to bid farewell to the world and become an anchoress (915-968).

XII. The King overhears her mourning, tells her that the body is that of the Steward, and that the Squire is well and at hand (969-1062).

XIII. The lovers are united amid mirth and melody, and the great wedding feast follows (1063-1132).

X. The Squire is taken out of prison by the King, but (so far as **P** tells us) does not go abroad (153, 154).

XI. The body has decayed to powder. She will now bury it, and henceforth wear only black clothing, and never a mantle or ring (99-112).

XII. (Cf. X.) The King brings the Squire out of prison, and explains that he thought only to marry his daughter to a king (151-162).

XIII. The lovers are wedded (163-170).

In the essential outlines the two versions are seen to be very much alike, though **C** is about seven times as long as **P**. The addition to **P** of a moderate amount of connective tissue would make it coherent and sufficiently complete.

To this analysis of incidents we may add the following comparative lists, indicating what lines in the two versions have more or less in common. In some cases the agreement does not extend beyond a striking word or phrase, and only here and there are two entire lines substantially identical. The lists, then, do not point out exact equations, but merely facilitate more detailed comparison by calling attention to lines that are in some measure parallel. A full exhibit of the points of agreement and difference would involve reprinting a good part of the two texts in a revised order, and with but questionable gain. In the first list **C** is taken as the basis of comparison; in the second list the basis is **P**.

## TABLE OF PARALLEL LINES

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## PARALLEL LINES IN C AND P

C	P	C	P	C	P	C	P
1	1	111-115	0	673	85	849	0
2	6(?)	116	43	674	87	850	147(?)
3	17	117-119	0	675	89	851	143
4	18	120	44	676	90	852	144
5	10	121	0	677	89	853	131, 135, 139,
6	0	122	44	678-684	0		142, 145, 148
7	15	123, 124	0	685	95	854	132
8	16	125	45	686	96	855	0
9, 10	0	126	46	687	102	856-914	0
11	36(?)	127	0	688	94	915-918	113, 114
12-15	0	128	44	689	101	919-930	0
16	8	129, 130	0	690	0	931	99
17-22	0	131	142	691	103	932	100
23	19	132-151	0	692	0	933-938	0
24	20	152 (cf. 110)	48	693	98	939	109
25-27	0	153-170	0	694	105	940-954	0
28	20(?)	171	49	695-697	0	955	112 <sup>1</sup>
29-36	0	172	51, 52	698	104	956-959	0
37	22	173-258	0	699-702	0	960	109
38	21	259	55	703	106	961-969	0
39-47	0	260	56	704-707	0	970	113
48	26	261-480	0	708	115, 116	971-983	0
49	0	481	61	709-711	0	984-986	0
50	27	482	62	712	150	987	159, 160
51	23	483-537	0	713	149	988-1011	0
52	0	538	70	714-719	0	1012	70
53	25	539-541	69	720	149	1013-1022	0
54-62	0	542-550	0	721, 722	0	1023	79
63	19, 28	551	71	723	110	1024-1033	0
64	20	552	72	724 (cf. 708,		1034	162
65, 66	0	553	118	971)	109	1035-1042	0
67	29	554-594	0	725-732	0	1043	159
68	30	595	57	733	119	1044-1047	0
69	31	596-598	0	734	120	1048	156
70	32	599	61	735-738	0	1049-1051	0
71, 72	0	600	62	739	127	1052	151
73	33	601-603	0	740	128	1053-1062	0
74	34	604	64	741-766	0	1063	154
75-90	0	605-636	0	767	129	1064	152
91	35, 36	637	67	768	130	1065	155
92-99	0	638-650	0	769-805	0	1066	156
100	37	651	75	806	134	1067-1080	0
101	39	652-654	0	807-828	0	1081	152
102	38	655	81	829	141	1082-1097	0
103	0	656	82	830	0	1098	166, 168(?)
104	40	657	79	831	140	1099-1101	0
105	0	658-660	0	832-840	0	1102	166
106	41	661	75	841	138	1103-1113	0
107	42	662	76	842	137	1114	167, 168
108	0	663-670	0	843-846	0		
109	47	671	84	847	146		
110	48	672	0	848	147		

<sup>1</sup> Line 112 (P) contradicts l. 955 (C) by inserting *never*.

## PARALLEL LINES IN P AND C

P	C	P	C	P	C	P	C
1	1	45	125	88	o	131	853
2-5	o	46	126	89	675, 677	132	854
6	2(?)	47	109	90	676	133	o
7-9	o	48	110, 152	91	68, 677	134	806
10	5	49	171	92, 93	o	135	853
11-14	o	50	o (172)	94	688	136	854
15	7	51, 52	172	95	685	137	842
16	8	53, 54	o	96	686	138	841
17	3	55	259	97	o	139	853
18	4	56	260	98	693	140	831
19	23, 63	57	595	99	931	141	829
20	24, 28(?), 64	58-60	o	100	932	142	853
21	38	61	481, 599	101	689	143	851
22	37	62	482, 600	102	687	144	852
23	51	63	o	103	691	145	853
24	49	64	604	104	698	146	847
25	53	65, 66	o	105	694	147	848, 850
26	48	67	637	106	703	148	853
27	50	68	o	107, 108	o	149	711, 713, 720
28	25, 63	69	539-541	109	939, 960	150	712
29	67	70	538, 1012	110	723	151	1052
30	68	71	551	111	o	152	1064, 1081
31	69	72	552	112	955	153	o
32	70	73, 74	o	113, 114	o	154	1063
33	73	75	651	915-918, 970	o	155	1065
34	74	76	662	115, 116	o	156	1048, 1066
35	91	77, 78	o	708, 724, 971	o	157, 158	o
36	91 (11?), 156	79	657, 1023	117	o	159	{ 987
37	100	80	o	118	553, 978	160	{ 1043
38	102	81	655, 1020	119	733	161	o
39	101	82	656, 1029	120	734	162	1034
40	104	83	o	121-126	o	163-165	o
41	106	84	671	127	739	166	1098, 1102
42	107	85	673	128	740	167	1114(?)
43	116	86	547	129	767	168	1098(?), 1114
44	120, 122, 128	87	674	130	768	169, 170	o

It will be noted that some fifty lines or more of P are practically unrepresented in C, and that of the lines that remain many present but a suggestion of what appears in the other version. Especially noticeable is the fact that details common to C and P are often introduced in an order by no means the same in the two versions.

Some of the more striking parallels appear in the following lines :

P	C	P	C	P	C	P	C
22	37	27	50	90	676	152	1081
23	51	34	74	95	685		
26	48	85	673	138	841		

The question at once arises: Is either C or P to be regarded as the original version? Evidently this question cannot be settled offhand by at once excluding P on the ground that it is preserved only in a seventeenth-century manuscript and abounds in late forms. But apart from these matters, which are considered elsewhere, there is internal evidence that P is not a compact, homogeneous original but a mangled and clumsily condensed form of an earlier version.

The lack of coherence appears on analysis. In C the incidents are in the main, though not invariably, developed with reasonable sequence.<sup>1</sup> In P, on the other hand, along with some passages based on motives more adequate than appear in corresponding passages in C, there is a startling abruptness in the transitions which is inexplicable except on the hypothesis that P owes its brevity in part to careless oral transmission or to the unskilful condensation of a longer version.

a) Lines 1-14 (P) lack detail, but are coherent enough.

b) Lines 15-19 are not a direct and necessary continuation of the preceding passages, but present no violent break.

c) Line 19, on the other hand, grows out of nothing that has gone before. The preceding context would seem to show that things were going well with the Squire.

d) The passage beginning with l. 28 appears to refer to a special occasion, but no preliminary detail is given.

e) No reason is offered for the placing of men by the King about the Lady's chamber (l. 68). Nor are we told until l. 75 that they do anything or that the Squire sees them when he asks (l. 69) her to let him in. Her reply (ll. 71-74) is hardly explicable if we assume that she knew his peril and actually regarded him as her lover.

f) Lines 83 ff. The Lady seems to have gone back to her bed, and then to have heard for the first time "the swords ding and crye," though we are not told that the Squire had tried to defend himself. But with incredible speed the armed men have already brought the body of a "hanged man" from the gallows and laid it before her door. There are twenty men to one. Yet the fight is made to last long enough for her to go to sleep<sup>2</sup> while knowing her lover to be in danger of his life. Then she rises, and as she opens the door she sees the dead body, which she takes to be that of the Squire. The singing of the birds and the fact that she is roused from sleep would seem to imply that the time was the early morning.

g) In l. 98 she is telling what she will do with the dead body that she has just found before her door. In l. 99 it has already decayed to powder!

<sup>1</sup> The more suspicious passages are discussed in the Notes and on pp. lxxx ff.

<sup>2</sup> Lines 83, 84, 90 can hardly be interpreted to mean anything else than that she went to sleep while the fight was in progress. Cf. C, ll. 675, 676.

k) If anything in a mediæval romance can be regarded as amenable to reason, there is some absurdity in supposing that she would keep up her mourning until the dead body fell to powder and then explain her long continued sorrow by saying :

Yesterday I lost my kniffe (l. 121).

Yet such a touch as this may be expected at any moment in early popular poetry, and is an added proof of the antiquity of the elements that make up this poem. (Cf. notes to *P*, ll. 121-126.)

i) One of the most glaring evidences of patchwork appears in l. 154 :

And feicht forth the squier, a whales bone,

where there is an obvious omission that makes it difficult to decide whether the phrase "a whales bone" refers to the Squier or to the Lady.<sup>1</sup>

j) The remaining lines give evidence of omission, particularly between l. 162 and l. 163, but call for no special remark.

Taken as a whole, *P* leaves the impression of being a collection of fragments imperfectly joined together. On this ground alone the difficulty of deriving *C* from *P*, even if it were otherwise probable, becomes sufficiently evident.

But this is not all. Referring to the tables of incidents and the lists of lines that more or less agree in *C* and *P* we may note the elements in *C* that are unrepresented in *P*, and those in *P* that are unrepresented in *C*.

I begin with *C*.

a) One of the leading characters in *C* is a Steward, who is himself in love with the Lady, and who hates the Squire as his rival. In *P* he is not once mentioned. In *C*, on the other hand, the whole catastrophe turns upon this hatred. The Steward detects the two lovers when they first confess their mutual affection. He betrays them to the King and leads the attack upon the Squire. In *P* the King's men are by his own orders placed about the Lady's chamber.

b) The elaborate meal described in *C*, ll. 305-338, finds no place in *P*.

c) After the Steward has betrayed the Squire to the King, the Squire, who knows nothing of his danger, gets permission from the King to go abroad, and receives money from him for the journey. He starts out, returns secretly at night to take leave of the Lady, and is then attacked by men led by the Steward. In *P* an attack is indeed made upon the Squire, but the details differ materially.

d) In place of the two meetings described in *C* there is in *P* only one meeting between the lovers before the Squire is taken prisoner. This meeting is interrupted by the King's men, who are lying in wait by his command.

<sup>1</sup> This passage may possibly be helped by emendation. See the note to *P*, l. 154.

They carry off the Squire to prison and lay the body of a "hanged man" before the Lady's door. In C the body is that of the Steward, who is killed by the Squire in the fight.

e) In C emphasis is laid upon the affection the King has for the Squire. In P this can be only remotely inferred from the fact that the King seems to be playing a part, and that when he is satisfied of the steadfastness of his daughter's heart he presents the Squire to her as her lover (ll. 151 ff.).

f) In C, as already noted, the Squire receives aid<sup>1</sup> from the King, and goes abroad for seven years. In P whatever aid he gets comes from the Lady, and so far as we learn the Squire does not go abroad.

g) Other details of C that find little or no place in P can be easily noted by reference to the lists of parallel lines, and call for no further discussion. With few exceptions they appear in the long descriptions and speeches that are so marked a feature of C.

The elements found only in C cannot be disposed of by regarding them merely as the missing parts of P, for the arrangement and the setting differ widely in the two versions.

We turn now to P. Notwithstanding the brevity of P it contains a number of elements not found in C. These I enumerate in the order in which they appear :

a) The Squire is of English birth, and for a political offence flees to Hungary. In C we are left to infer that he is a native of Hungary.

b) He is the personal attendant of the King's daughter, waits upon her at meals, and plays chess with her. His promotion to be usher of the hall (l. 15) appears to be a later appointment. This close relation with the King's daughter makes her love for the Squire much more reasonable than her instantaneous surrender to his first appeal as described in C.

c) In C the Lady promises him a thousand pounds (ll. 252, 254, 574) with three kisses besides (l. 573). We may assume that she keeps her word, though we are not plainly told that she does. In P she gives him £103 and promises him more (ll. 63-66). In C, l. 604, she promises him "an hundreth ponde or two." The closer agreement with P at this point may possibly indicate that C, l. 604, is a fragment of the more primitive version which is the common source of P and C. In P the King gives the Squire nothing. In C, l. 481, the King promises "both golde and fe," and in l. 883 actually gives "both lande and fe."

d) In P, ll. 107, 108, we read :

Through the praying of our Lady alone,  
Saved may be the soule of the hanged man.

It is not to be thought that the King's daughter knew the dead body to be that of a "hanged man"; and hence these two lines can hardly be a part of the preceding speech (ll. 89-106), but must be an addition by the author of P.

<sup>1</sup> It is also promised by the Lady, and probably given.

e) Lines 109-120 (except for the unimportant l. 117) are paralleled in some fashion in **C**, though with many differences in setting and phrasing. But ll. 121-126, in which the loss of a knife is alleged as the reason for the Lady's sorrow, are entirely unrepresented in **C**.

f) The remainder of **P** agrees tolerably with **C**, though presenting considerable differences in minor detail.

The detailed comparisons that we have made show conclusively that neither of the extant versions can be directly derived from the other. **C** cannot be a mere expansion of **P**, for — apart from the fact that **P** by its numerous breaks in the story betrays a clumsy attempt to condense a longer version — **P** contains a variety of essential elements not found in **C**. Equally clear is it that **C** has essential elements that cannot be derived from **P**, and that the material common to both is combined in widely different fashion in the two versions. As we have found, there is occasional agreement even in the phrasing of the body of the line and in the rhyme-words, but such agreement extends in no case beyond narrow limits.

Yet, despite all differences in detail, there is evidently at the base of **C** and **P** a common original that has supplied the broad outlines for the two versions. **C** and **P**, then, represent independent attempts to construct a romance by using an early nucleus that is no longer extant. This nucleus we may call **X**. Reduced to its lowest terms, what is left after throwing out non-essentials and elements that are not common to **C** and **P** is this :

a) A King of Hungary has a daughter. In the King's service is a poor Squire, who becomes usher of the King's hall and is a general favorite.

b) The Squire falls in love with the King's daughter and secretly confesses his passion to her.<sup>1</sup>

c) She does not reject him, but requires him to win a name as a knight before he can be recognized as her lover, and promises him money for his equipment.

d) As the Squire is talking with her he is seized by armed men (set to watch by the King's orders or consent) after a fight, real or pretended. He is uninjured ; but the King's purpose is to test the strength of his daughter's

<sup>1</sup> In some way, we do not know exactly how, the King learns of their mutual love. We are not bound to regard the Steward as a part of the original story. Any talebearer will do, and he could be easily transformed into a Steward in a fashion made familiar by many early romances. The King himself might conceivably have discovered the relation, as is possibly the case in the early form of **P**. In any event the addition of a spying, talebearing Steward, who is himself in love with the heroine, calls for no great inventive power.

affection. The Squire is therefore taken to prison, and a disfigured body,<sup>1</sup> which she assumes to be the body of her lover, is laid before her chamber door.

e) This body the Lady embalms and tenderly cherishes till it falls to powder.

f) She renounces the world and rejects her father's offers of amusements to divert her mind from her sorrow.

g) When her father is at length satisfied that she will never cease to mourn for the lover whom she believes to be dead, he reveals the truth and unites the two faithful hearts.

Such a story is simple and coherent, and not lacking in artistic probability. It affords a sufficient basis for such a version as C, and does not differ widely in outline from P, mutilated though P in its present shape is.

We may conceive the earliest version to have been of very modest dimensions, perhaps no longer than one of the *Exempla* of Jacques de Vitry, or at most than one of the short *Gesta* stories. It may have been a floating oral legend. This early tale was presumably put into a short metrical version (x) now existing only in the fragments imbedded in C and P. Exactly how much of x has been lost we cannot tell, but there is little necessity of postulating a poem much exceeding the present length of P.

If we may assume that P was transmitted orally,<sup>2</sup> we can understand how it might preserve the general outlines of the story, some striking phrases of the early metrical version, and here and there a pair of rhymes. But it would doubtless exhibit a multitude of minor variations, a process illustrated without end in ballads, where the same story may appear in a half score of variants.

Assuming a metrical version of the early story, let us see what changes are necessary in order to account for C.

1. A rival lover is supplied in the person of a Steward, who hates the Squire and betrays him to the King.

2. Long descriptions and conversations are introduced. The Lady sets a seven-year period of probation for her lover, and details what the Squire must do in order to win her. Allusions to other romances are added. The lovers have more than one long conversation.

<sup>1</sup> The "hanged man" of P answers the purpose perfectly well, and may not improbably be a survival of the early story.

<sup>2</sup> The temptation is strong to account for the form of P by this hypothesis, but we have no really conclusive evidence.

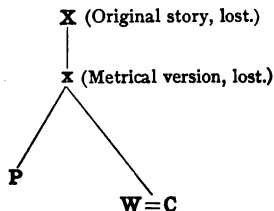
3. The Steward is intrusted with the duty of watching the Lady's chamber. The King plays a relatively less prominent part than in P.

4. The Steward leads the attack and is himself killed. But there is no reason except a sort of poetic justice why his face should be mutilated and his body laid before the Lady's door.<sup>1</sup> Even though the Steward had been killed, the body of the "hanged man" would have served to deceive the Lady. But the situation in C affords little difficulty if once we introduce the figure of the Steward and try to dispose of him effectively.

5. As for the reason the King's daughter gives in P, ll. 121 ff., to account for her grief, it is important to note that parallels occur in ballads (see the Notes). Professor Kittredge suggests that it was probably "a bit of 'popular' traditional riddling commonplace, and that its presence in P is due to oral transmission and contamination in the process."

6. Minor variations apart, the remainder of C differs from P chiefly in affording more detail. In C the Squire returns from abroad, where he has been for seven years, but the essential thing is that he shall be out of the way long enough to test the Lady's affection. To send him abroad is as easy as to keep him in prison.

The scheme of relationship of the versions may be represented as follows:



<sup>1</sup> It is hardly necessary, however, to adopt Weyrauch's view (*Engl. Stud.*, XXXI, 179) that the mutilation of the Steward by his own men and the kindly reception of the Squire by the King after the fight present an impossible situation. We must divest ourselves of modern conceptions in such a matter. Human life was cheap in those early days; and the fact that the King's favorite Squire and the lover of his daughter had killed a few men in self-defence was unlikely to weigh heavily against him. If we may suppose (as we well may) the King to have been near at hand and to have learned without delay that the Steward, notwithstanding the warnings he had received, had made an unprovoked attack upon the Squire, we need not be troubled to account for the disfigurement by the Steward's men of the face of their fallen leader. They would be acting under the King's orders. We are not expressly told that the King saw the fight, but he knew that the Steward expected the Squire that night, and he may easily be supposed to have been interested in getting at the truth for himself. We must remember that the King did not *know* the falsity of the Steward's accusation. He believed the Squire to be true, but until the test was made he could not foresee that there would actually be a fight. He could not know that the Steward would seize the opportunity to kill the Squire in defiance of orders. The

The essential difference between **P** and **C** appears to be that **C** has largely added to **x**, and doubtless modified many lines in details; whereas **P**, though retaining much of the outline of the story as told in **x**, has added comparatively little, and has dropped, either through careless oral transmission or through unskilful condensation, some lines that are important for indicating the connection of motives. Without doubt **P** differs widely from **x** in phrasing and in the carelessness of the metre.

### III. SOURCES<sup>1</sup>

Comparatively few of the verse romances of the later Middle Ages show marked individuality. They are constructed largely according to a few set patterns, and admit only minor variations in style and in method of development. To this general rule *The Squyr of Lowe Degre* is hardly an exception. It is essentially a love-tale, a short story, with a simple plot and with characters that are familiar types in mediæval romance. The motives and situations, too, are for the most part easily paralleled in other romances.

The two central motives of the piece — love between two persons of unequal (or supposedly unequal) rank, and the fidelity of a woman to her absent lover through long years — supplied themes of which the romancers and their public seemed never to tire. The commonplace fact that two young people of equal station fall in love with each other affords, of course, slight opportunity for a romance. There must be obstacles to be overcome. These were abundantly provided by the difficulties facing young people of unequal rank and opposite sex in attempting to associate intimately.

The situation thus often presented in real life naturally reappears in more than one old romance. What makes *The Squyr of Lowe Degre* somewhat exceptional is that it adds to the familiar nucleus a large body of dialogue and what we may call descriptive catalogues. Few if

disfigurement of the Steward's face by royal command would be but a slight additional indignity in view of the fact that he who was now a proved traitor had attempted out of pure envy to kill the accepted lover of the King's daughter. See also note to **C**, ll. 651-664.

<sup>1</sup> The sources of **P** and of **C** are for the most part identical, as far as **P** goes, and may be considered together. Single elements of **P** may possibly be more primitive than corresponding elements of **C**, but in its present shape **P** is evidently later than **C**.

The sources of **C**, ll. 31-62, are discussed in detail in Section V. Parallels to single lines and short passages are given in the Notes.

any short metrical romances can be named that allow the hero, the heroine, and subordinate characters to spend so much time in talking. Only about a third of the poem is left for anything else. Moreover, the long speeches are not so much revelations of character as they are elaborate enumerations of objects brought in for decorative effect. Apart from these catalogues there is little that cannot be paralleled in earlier pieces, either in prose or verse. And even the catalogues, in some cases, are evidently modelled after those in earlier poems.

A somewhat closer analysis will make good these general assertions. In the first place, *The Squyr of Lowe Degre* presents the figures common to many old romances, — a king, a squire, a steward, a maiden, — and they do many of the things conventionally done in the romances.

In our comparative study of C and P we have, by exclusion of common elements, succeeded in tracing the outlines of a possible early form of the "poor squire" story. Even in this early form there is room for the jealous Steward, who is so essential a figure in C, though we cannot actually demonstrate that he appeared in the early version on which both C and P are built up.

Waiving this difficult question, and taking C as it stands, we find it to contain the following essential elements :

1. A King and his daughter.
2. A Squire, who secretly loves the daughter and wins her love in return.
3. A Steward, who discovers the relation and out of jealousy informs the King.
4. A test of fidelity is imposed by the Lady, and the Squire is required to go away for seven years to make a name for himself.
5. While taking leave of his lady-love he is set upon by the Steward and a band of armed men, but succeeds in killing his chief assailant.
6. The Squire is nevertheless taken prisoner and sent out of the country by the King, who wishes to test the strength of his daughter's attachment for her lover. She herself takes up from before her door the disfigured body of the Steward, supposing it to be the body of her lover, embalms it, and keeps it at the head of her bed for seven years.
7. At the end of the seven years the Squire returns, and, after the King has by various tests satisfied himself of the genuineness of his daughter's love, the two are united in marriage.

To this simple nucleus, every element of which, except the disfigurement and embalming of the Steward's body, can be easily paralleled in

other well-known romances, is added a mass of material of which a part is borrowed and a part is evident invention.

There is, so far as known, no original from which the entire poem could have been translated. There is, moreover, no evidence that the story is French,<sup>1</sup> or that it is anything more than a comparatively late recombination of old motives and characters, the whole enlarged according to familiar mediæval methods.

In its main features the story follows the common "exile and return" formula,<sup>2</sup> but there is no ground for regarding it as a burlesque.<sup>3</sup> No line can be pointed out that even hints at such an intention. Humor is conspicuously lacking throughout the piece.

After this general indication of the character of the romance, we can hardly do better than discuss each of the essential elements in order, and present parallels from other romances.

1. The father of the heroine in a mediæval love-romance is usually a king, or at least a nobleman. Few romancers venture to select as a heroine the daughter of a plain citizen. Stories of the Griseldis type are indeed an exception, but they serve to emphasize the general rule. In the ordinary metrical romance the father seldom has much to do. His principal business is to furnish a dignified background and to keep himself in it. In *The Squyr of Lowe Degre*, on the other hand, the King is an essential figure, who shapes the course of the story at more than one critical point.

2. The squire is usually depicted in mediæval literature in attractive colors. His youth, his grace and beauty, his modest bearing in the service of his lord and his lady, his skill in music and painting, his prowess in arms, his mastery of the art of love, captivated the imagination of those to whom he embodied the fairest graces of chivalry.

The squire, therefore, meets us everywhere; and no single romance can be fixed upon as the source of the type portrayed in *The Squyr of Lowe Degre*. But some parallels to the love of a serving man for a lady of higher rank may well be pointed out. The essentials of the situation go back to remote antiquity. In some instances the lover is in no sense a servant, but he is of low rank or purports to be.

In the old story of *Apollonius of Tyre* we find several of the elements of our romance, — a king, his daughter, and a poor stranger who is appointed to attend the king's daughter. The maiden falls in love with

<sup>1</sup> Cf. p. xlv.

<sup>2</sup> Cf. Hahn's *Sagwissenschaftliche Studien*, pp. 341 ff.

<sup>3</sup> Brandl, *Grundriss der germ. Philologie*, II<sup>1</sup>, 697, presents this singular view.

Apollonius and, more fortunate than the princess in our romance, has little difficulty in making him her husband. The misfortunes come later.

In *Amadis de Gaul* the hero was set afloat as an infant, picked up, and at the age of twelve sent to the court of the King of Scotland to be reared. "There a mutual attachment was formed between him and Oriana, who was a daughter of Lisuarte, King of England, but had been sent to Scotland on account of the commotions in his own country."<sup>1</sup>

Worth noting as we pass is the following: An Italian gentleman at the court of Queen Anne of Hungary falls in love with her. He is consumed with sorrow over his hopeless passion. At length he confesses his love to her in a garden. She bestows high honor upon him and sends him as her ambassador to the court of King Charles of Spain. This story, originally told by Bandello, is reproduced in Painter's *Palace of Pleasure* (ed. Jacobs), II, 383-405, and is therefore later than our romance.

In the famous story of Ghismonda and Guiscardo (Boccaccio, *Decam.*, iv, 1), Ghismonda, daughter of Tancred, falls in love with Guiscardo, a young man of low rank at court. The two meet often, but are finally discovered by Tancred. At his command Guiscardo is strangled, and his heart sent to Ghismonda in a golden cup.<sup>2</sup> She drinks a poisoned draught out of the same cup and dies. This tale differs widely from *The Squyr of Lowe Degre*, and the end is tragic, but the two stories move to some extent within the same circle of ideas.

In *William of Palerne*, the hero, who is a foundling and is appointed page to the Emperor's daughter Melior, secretly loves her, but hardly dares aspire so high (ll. 715 ff.). Because of his love he cannot eat or sleep (ll. 738 ff.), and at length goes into a garden<sup>3</sup> adjoining

<sup>1</sup> Dunlop, *History of Fiction* (ed. Wilson), I, 358.

<sup>2</sup> The ballad of *Lady Diamond* (Child, No. 269) presents essentially the same story. Child prints several versions, and points out parallels from French, Swedish, German, etc. (*Ballads*, V, 29-34). Cf. Goedeke, *Grundriss*, I, 217, and my comments on *The Knight of Curtesy*, pp. xxxiv ff., the catastrophe of which turns upon a similar motive.

<sup>3</sup> In this garden were

Faire floures . . . of fele maner hewes,  
þat swete were of sauor · & to þe sȳt gode;  
& eche busch ful of briddes · þat bliþeliche song,  
boþe þe þrusch & þe þrustele · bi xxxti of boþe,  
Meleden ful merye · in maner of here kinde  
& alle freliche foules · þat on þat friþ songe,  
for merþe of þat may time · þei made moche noyce.

ll. 817-823 (E. E. T. S.).

The meeting of lovers in a garden is a commonplace of the romances. Cf. also Boccaccio, *Decam.*, iv, 7.

Melior's chamber. This he does every day (ll. 776-778). Fortunately Melior is as deeply in love as William, and the two easily come to an understanding. They encounter numerous obstacles before they are united in marriage, but these are quite unlike anything in *The Squyr of Lowe Degre*, and do not concern us here.

In *Amis and Amiloun* the father of the heroine is not a king but a duke. Amis is not a squire but a young knight, having been dubbed at the age of fifteen (l. 163), and he holds the office of butler (l. 188). In this romance the first steps in the wooing are taken by the duke's daughter Belisaunt, who cherishes her love in sorrow and in secret (ll. 469 ff.) till she can no longer contain herself. Then she makes the first advances in a garden (ll. 530 ff.).<sup>1</sup>

In *King Horn* we find a type of story somewhat like that in *Amis and Amiloun* and paralleling at several points *The Squyr of Lowe Degre*. There is:

1. A king with a daughter (l. 249 C).
2. A squire who wins the love of the king's daughter, though he has made no advances (ll. 251 ff.). Horn insists that he should be made knight and should perform feats of arms before being deemed worthy of her (ll. 435 ff., ll. 541 ff.).
3. A traitor who discovers their affection for each other and hastens to report to the king (ll. 689 ff.).
4. Horn goes abroad for seven years, agreeing with Rymenhild that if he does not then return she may choose another husband (l. 733).
5. At the end of seven years he returns and claims his bride (ll. 1142 ff.).

In *Roswall and Lillian*<sup>2</sup> a king's son in disguise (made necessary by the baseness of the steward in whose care he had been placed) enters the service of another king, and is appointed chamberlain to the king's daughter (l. 348) who "lov'd him better nor all her kin," l. 358. One day she asks him about his birth, and he answers, "My father's a man of a low degree" (l. 364). But she offers him her love, "And kist him thrice into that place" (l. 378). The young man proves his valor by a triple victory in jousting, each time disguised in armor of a different color, and finally marries the king's daughter.

<sup>1</sup> The remaining parallels presented by *Amis and Amiloun* are discussed a little later.

<sup>2</sup> On this romance is based *The Lord of Leorn*, written in the time of Henry VIII. See Hales and Furnivall, *Percy Folio MS.*, I, 181 ff.

As in many of the foregoing romances, fidelity to her lover,<sup>1</sup> despite his (supposedly) low rank,<sup>2</sup> is shown by the *Nut-brown Maid* in the famous poem of that name. It is notable that she refers to him as a squire of low degree.

3. In many types of mediæval romance<sup>3</sup> a steward is depicted in an odious light. Outside the circle of romances we are considering we may note the treacherous seneschal in *Lancelot du Lac*, the surly and scurrilous Kai, who is prominent in several of the Arthurian romances, the grim and dark-minded Hagen in the *Nibelungenlied*, the false steward in the Genoveva legend, the covetous steward in the *Sevyn Sages* (Tale vii), and many others. Over against these may, of course, be cited many stewards who are the soul of honor.<sup>4</sup> In *The Squyr of Lowe Degre* the Steward is an eavesdropper and talebearer,<sup>5</sup> and is a faithful copy of a hateful type that often reappears.

In *Amis and Amiloun*, for example, Amis and Belisaunt are spied together by the prying steward, who loses no time in carrying the news to the king.<sup>6</sup>

<sup>1</sup> & [though] *that* you [know] of ancetrye  
a Barrons daughter I bee,  
& you have proued how [I] haue loued  
a squier of a Low degree,  
& shall doe, whatsoever doth befall,  
to die with him anon;  
& in my mind, of all mankind,  
I loue but you alone.

*The Nutt Browne Mayd*, ll. 135-142  
(*Percy Folio MS.*, III, 182).

<sup>2</sup> The persistence of the type is interesting. In the late ballad of *Richie Story* (Child, No. 232) the Earl of Wigton's daughter falls in love with her footman, Richie Story, and will marry none other. He turns out to be a lord.

<sup>3</sup> Cf. Dunlop, *History of Fiction* (ed. Wilson), I, 180.

<sup>4</sup> In *Roswall and Lillian*, for example, one of the stewards basely betrays the confidence placed in him (ll. 195 ff.). But the other steward is a true man (ll. 313 ff.). In *Guy of Warwick* (B), ll. 2859 ff., we find the false steward Mordagowre. But Guy's father is a high-minded steward (B), l. 108.

<sup>5</sup> Cf. the spying by Meriadok on the movements of Tristrem and Ysonde in the romance of *Sir Tristrem* (ed. Kölbing), st. clxxix, clxxxiv, cxviii ff.

<sup>6</sup> The closeness of the parallel justifies the quotation of a somewhat extended passage:

& euer þat steward gan abide  
Al on vnder þat chaumber side,  
Hem for to here.  
In at an hole, was nouȝt to wide,  
He seiȝe hem boȝe in þat tide,  
Hou þai seten yfere.  
& when he seiȝe hem boȝe wiȝ siȝt,  
Sir Amis & þat bird briȝt,  
þe doukes douhter dere,

In *King Horn*, on the other hand, the steward is a true man, and the spy is the traitor Fikenild (ll. 689 ff.). Moreover, the lovers do not meet in a garden but in Rymenhild's bower. The report to the king is made in substantially the same terms as in *The Squyr of Lowe Degre*.<sup>1</sup>

4. The performance of feats of arms or of some difficult task involving risk to life or limb as a proof of the sincerity of one's love or as evidence of one's worth is a motive of unknown antiquity,<sup>2</sup> and is abundantly illustrated in Greek myths. The sentiment of the Middle Ages is well reflected in Chaucer's familiar portrait of the Squire :

And born him wel, as of so litel space,  
In hope to stonden in his lady grace.

As the performance of feats is essentially a typical motive, so too is the length of time conventionally allotted to them. Seven years is taken to represent a period indefinitely long.<sup>3</sup> Sometimes the test of fidelity involved in the hero's absence is voluntarily assumed, as in *King Horn*; sometimes it is imposed upon the ardent lover, as in our romance, in *Guy of Warwick*, *Torrent of Portyngale*, and many others.

Ful wroþ he was & egre of mode,  
& went away, as he were wode,  
Her conseil to vnskere.

When þe douke com in to þat won,  
þe steward oþain him gan gon,  
Her conseil forto vnwrain :  
" Mi lord, þe douke," he seyð anon,  
" Of þine harm, bi seyn Jon !  
Ichil þe warn ful fain :  
In þi court þou hast a þef,  
þat haþ don min hert gref,  
Schame it is to sain !  
For, certes, he is a traitour strong,  
When he wiþ tresoun & wiþ wrong  
þi douhter haþ forlain !"

*Amis and Amiloun* (ed. Kölbing), ll. 769-792.

<sup>1</sup> A somewhat similar situation appears in *Sir Beves* (A), ll. 1201 ff. Josian makes love to Beves in his chamber, but two knights that he had freed from Brademond inform the king that Beves has robbed her of her honor. For a detailed study of the relations between the Beves and the Horn story, see Hoyt's paper in *Publ. Mod. Lang. Assoc.*, XVII, 237-246 (*The Home of the Beves Saga*).

<sup>2</sup> See the list of tasks in J. Jacobs's *Folk-lore Incidents, Transactions Internat. Folk-lore Congress*, 1891, p. 96; Jacobs in Gomme's *Handbook of Folk-lore*, p. 126; Child's *Ballads*, Part X, p. 498. Cf. also Dunlop, *History of Fiction* (ed. Wilson), I, 260; *Torrent of Portyngale* (E. E. T. S.), ll. 55 ff., ll. 444 ff.; *Le Bone Florence*, ll. 998, 999.

<sup>3</sup> In addition to the references in the note to *Sq. L. D.*, l. 6, we observe that seven is the favorite number in the ballads. Cf. Child's *Ballads*, Part X, p. 490; Oesterley, *Gesta Romanorum*, p. 742.

Among the other pieces that in some degree parallel our romance, we may note the ballad of *Thomas of Pottle*.<sup>1</sup> This tells of the love of the Earl of Arundel's daughter for the poor serving man Thomas Pott. He tilts with the rival lover, Lord Phoenix, and wins both the fight and the lady.

5. Attacks upon a hero of romance at a critical moment are too frequent to call for special comment. The lawlessness of the Middle Ages made such a brawl as that described in our text one of the commonplaces of existence. There is, nevertheless, in the setting and in the detail of the incident in our romance a certain amount of inventive originality.

6. The fidelity of a lady to her lover is one of the constantly recurring motives in mediæval literature. We meet it in so many different forms that we are under no necessity of seeking a special source. It is enough to cite instances of so diverse origin as appear in the stories of Gudrun, Iseult, Rymenhild, Blancheflur.

The embalming of the body of a lover (real or supposed)<sup>2</sup> for the sake of keeping it near is, however, a decidedly unusual motive. Even Kriemhild in the *Nibelungenlied* does not embalm the body of Siegfried. A sort of parallel appears in Boccaccio's story of Isabella and the Pot of Basil (*Decam.*, iv, 5). Isabella had a lover of lower rank than herself, whose attentions were long undetected. But he was one day discovered, and at length lured away and murdered by her three brothers. The agonized Isabella traced out the place where he was buried, and, as she was unable to carry away the body, she took the head<sup>3</sup> and tenderly cherished it in a flowerpot until she died. This story furnished Keats the theme for his well-known poem, *The Pot of Basil*.

The really essential thing in our romance is, however, that the Lady's fidelity is put to the test by her being made to believe that her lover is

<sup>1</sup> Hales and Furnivall, *Percy Folio MS.*, III, 137-150. Child, *Ballads*, No. 109, prints seventeenth-century versions of the ballad of *Tom Potts*, with some introductory comments.

<sup>2</sup> The situation is made possible in C only by the disfigurement of the face of the Steward so as to be unrecognizable. Tunk finds a rather far-fetched parallel to our story in the *Sevyn Sages* (ed. Weber), ll. 2686 ff. (*The Sheriff, His Widowe, And the Knight*), but the setting is so different that except for the disfigurement of a dead body that it may personate some one else there is no agreement whatever. The tale in the *Sevyn Sages* is of course only a mediæval version of the famous story of *The Matron of Ephesus*, related by Petronius.

<sup>3</sup> The catastrophe of *The Knight of Curtesy* turns on a motive somewhat similar. For references to discussions of this theme, see p. xxxiv, note 4.

dead. In *Floris and Blancheflur* some of the elements of the situation appear, but with a reversal of the conditions. Floris is the high-born lover and Blancheflur is of low degree. In the hope of breaking off the relation his parents try to make him believe that she is dead.<sup>1</sup> A new tomb is shown him as her last resting-place,<sup>2</sup> but he remains true and after many adventures is united with her.

7. The Squire's return at the end of seven years is an essentially typical motive and calls for no special discussion.

In the analysis that has been made and the parallels that have been cited, the greater part of the romance has been shown to be made up of motives employed in a variety of other romances. We have remaining two or three possible sources, which are the more interesting and important since they present not merely fragmentary parallels to single motives, but a succession of situations not unlike those in our text.

Hazlitt refers<sup>3</sup> to the story of Emperor Polemus (*Gesta Romanorum*, ed. Madden, p. 32) as paralleling the absence of the Squire for seven years, but he does not discuss the matter. The Middle English version differs somewhat from the Latin version. The Latin story runs as follows :

Herodes regnavit, qui filiam pulchram habebat quam miro modo dilexit, quam unus miles de suis intime dilexit, sed hoc ostendere non audebat. Quodam die vidit eam solam, venit ad eam et dixit: O bona puella, si tibi non displiceret, tibi proferrem aliqua. Que ait: Dic que tibi placent, per omnia. Qui ait: Miro te modo diligo, si ad hoc essem dignus. At illa: Sine dubio non est creatura sub celo, quam magis diligo quam te. Qui ait: Dicam tibi propositum meum. Ad terram sanctam propono accedere; si non venero ad te hodie per septem annos, quemcunque maritum velis accipere accipias, sed fidem meam tibi do, quod si per tantum tempus expectare volueris, medio tempore me ab omni pollutione tenebo, donec ad te rediero. Et illa: Ecce fides mea in manu tua, quod ab hodie per septem annos virginitatem meam custodiam pro tuo amore, et si ista die finitis septem annis non veneris quilibet nostrum a juramento sit solutus. Ait miles: Omnia illa adimplebo. Osculatus est puellam et perrexit ad terram sanctam.<sup>4</sup>

Soon after, the king of Apulia comes as a suitor for the maiden, but she pleads her vow not to marry for seven years. At the end of the appointed time the knight and the king of Apulia return on the

<sup>1</sup> Line 46 (ed. Hausknecht).

<sup>2</sup> Lines 210 ff.

<sup>3</sup> In *Early Popular Poetry*, II, 34.

<sup>4</sup> *Gesta Romanorum* (ed. Oesterley), pp. 597 f.

same day. The knight by several clever devices outwits the rival suitor and wins the lady for himself.

The Middle English version (E. E. T. S., Extra Series, 33, pp. 37 ff.) substitutes the name Polemus for Herodes, the king of Hungary for rex Apullie, and makes the first suggestion of the marriage come from the emperor, rather than from the king of Apulia. Otherwise the two versions substantially agree.<sup>1</sup>

The parallels between this story and *The Squyr of Lowe Degre* are obvious:

1. A ruler.
2. A fair daughter.
3. A suitor of lower degree (knight = squire).
4. The knight confesses his secret love; the daughter does the same.
5. The knight goes abroad for seven years, and the maiden agrees to be true to him.
6. After he has overcome some obstacles he wins his bride.

But we are by no means bound to regard the *Gesta Romanorum* as the actual source of *The Squyr of Lowe Degre*, or of any part of it. The differences are quite as notable as the points of agreement. At most we may regard the *Gesta* story as based upon motives similar to those that appear in the nucleus of *The Squyr of Lowe Degre*.<sup>2</sup>

More striking parallels are afforded by *The Knight of Curtesy and the Fair Lady of Faguell*. The English version in its present shape<sup>3</sup> evidently belongs to the fifteenth century if not later, and is based upon the old story of the *Châtelain de Couci*, — possibly on an oral version.<sup>4</sup> The most important points of agreement are the following:

A great lord in Faguell had a lady, "so fayre and fre" (l. 3) that "all men her loued, bothe yonge and olde"<sup>5</sup> (l. 9). In that land was a brave knight. "All men spake of his hardynesse, ryche and poore of eche degre"<sup>5</sup> (ll. 13, 14). The lord of Faguell invited the knight to

<sup>1</sup> Elements of this *Gesta* story do duty elsewhere. Cf. Child's comments (*Ballads*, I, 191, note) on the ballad of *Hind Horn*, and his references.

<sup>2</sup> Tunk, *Studien*, p. 44, emphasizes the fact that in the *Gesta Romanorum* and *Sq. L. D.* the king of Hungary plays a leading rôle. But seeing that in the *Gesta Romanorum* the king of Hungary is one of the suitors and in *Sq. L. D.* he is the father of the maiden, the comment is evidently quite beside the mark.

<sup>3</sup> Printed by Ritson and also by Hazlitt (*Early Popular Poetry*, II, 65 ff.).

<sup>4</sup> For an elaborate analysis and discussion, see *Histoire littéraire de la France*, XXVIII, 352-390; XIV, 579-581; *Romania*, XVI, 456 ff. See also the references in Goedeke, *Grundriss*, I, 217, to various forms of the *Herzmähre*. Child, *Ballads*, V, 29, 303, and Kittredge, *Studies and Notes*, VIII, 252, note 1.

<sup>5</sup> Cf. *Sq. L. D.*, l. 4.

court and "gaue hym towenes, castelles, and towres" (l. 37). Shortly the lady and the knight were deeply in love with each other, though neither dared confess.<sup>1</sup>

Both night and day these louers true  
Suffred great paine, wo and greuaunce,  
How eche to other theyr minde might shewe;  
Tyll at the last, by a sodaine chaunce,

This knight was in a garden grene,<sup>2</sup>  
And thus began him to complayne,  
Alas! he sayd, with murnynge eyen,<sup>3</sup>  
Now is my herte in wo and payne.

ll. 53-60.

With that he fell downe to the grounde.<sup>4</sup>

The lady in a windowe laye,  
With herte colde as any stone.

ll. 64-66.

Than into the gardein came she downe,  
And sawe this knight lye on the grounde.

ll. 71, 72.

They then conversed, to their mutual joy, and

Eche of them kyssed other truely,<sup>5</sup>  
But, euer alas! ther was a fo  
Behynde the wall, them to espye;<sup>6</sup>  
Which after torned them to muche wo.<sup>7</sup>

ll. 105-108.

Than this spy, of whome I tolde,  
Whyche stode behinde the garden wall,  
Wente unto his lorde ful bolde,<sup>8</sup>  
And sayd, Syr, shewe you I shall.

By your gardyn as I was walkynge,  
I herde the knight of curtesye,  
Which with your lady was talkinge  
Of loue unlawfull pruely:

Therefore yf ye suffre him for to procede  
Wyth your lady to haue his joye,  
He shal bee lede fro you in dede,  
Or elles they bothe shal you distroye.

ll. 113-124.

<sup>1</sup> Cf. *Sq. L. D.*, ll. 21 ff.

<sup>2</sup> Cf. *id.*, ll. 68 ff.

<sup>3</sup> Cf. *id.*, l. 281.

<sup>4</sup> Cf. *id.*, ll. 26 ff.

<sup>5</sup> Cf. *id.*, ll. 90 ff.

<sup>6</sup> Cf. *id.*, ll. 283 ff.

<sup>7</sup> Cf. *id.*, l. 299.

<sup>8</sup> Cf. *id.*, ll. 339 ff.

The lord listened to the spy, and swore an oath to slay the knight.<sup>1</sup> Shortly afterward he held a great feast and in the presence of the company advised the knight to go forth in search of adventures :<sup>2</sup>

As unto Rodes<sup>3</sup> for to fight,  
The christen fayth for to mayntayne,  
To shewe by armes your force and myght,  
In Lumbardy, Portyngale, and in Spayne.<sup>4</sup>

ll. 150-153.

The knight agreed, and after the feast made ready to depart.<sup>5</sup> A tearful leave-taking ensued.<sup>6</sup>

Now leue we here this lady bryght,  
Within her castel makinge her mone,  
And tourne we to the curteys knyght.<sup>7</sup>

ll. 197-199.

Full richely his shelde was wrought,  
Wyth asure stones and beten golde.<sup>8</sup>

ll. 209, 210.

Than forth he rode by dale and downe<sup>9</sup>  
After auentures to enquire,  
By many a castel, cyte, and towne,  
All to batayl was his desyre.

In euery justyng where he came  
None so good as he was founde,  
In euery place the pryce he won,  
And smote his aduersaryes to the grounde.

ll. 213-220.

The further adventures of the knight do not concern us here. There is, however, in the mourning of the lady of Faguell and the mourning of the princess in *The Squyr of Lowe Degre* at least a superficial resemblance.

In view of the comparatively late date of *The Knight of Curtesy* one may, perhaps, hesitate to draw from these parallels in situation and in

<sup>1</sup> This somewhat varies the situation in *Sq. L. D.*, ll. 413 ff.

<sup>2</sup> In *Sq. L. D.*, ll. 172 ff., the lady sends her lover forth to fight in order to win her love.

<sup>3</sup> Cf. *Sq. L. D.*, l. 198.

<sup>4</sup> Cf. *id.*, ll. 473-476, 885 ff.

<sup>5</sup> Cf. *id.*, l. 485.

<sup>6</sup> *Styl morninge*, the expression that twice occurs in *Sq. L. D.*, ll. 11, 156, is found here in l. 182.

<sup>7</sup> Cf. *Sq. L. D.*, ll. 669 ff.

<sup>8</sup> Cf. *id.*, ll. 205 ff.

<sup>9</sup> Cf. *id.*, ll. 175 ff.

phrasing the inference that the author of *The Squyr of Lowe Degre* knew and used material furnished by *The Knight of Curtesy*. But, at all events, we are warranted in saying that the general outlines of the first half of the two romances are sufficiently alike to show that they belong to the same class, and that they are constructed by a combination of motives nearly if not quite identical.

On the whole, the most important romance, for our purpose, yet to be considered is *Guy of Warwick*. Few stories were better known in the Middle Ages; and there is small probability that any one tolerably acquainted with the romances should have been ignorant of it. The references to this romance in our poem<sup>1</sup> show that in the author's opinion the hero Guy held an ideal place, along with Sir Gawayne, Sir Lybius,<sup>2</sup> and King Arthur. Especial importance, therefore, may be attached to the parallels between the two romances.

Everything considered, these are more striking than appear in any other romance. Not only are the situations in many cases essentially alike, but a good many expressions. These, too, are not always the merely conventional phrases common to the metrical romances, but they possess a certain degree of individuality. There is, indeed, much more resemblance in phraseology between some passages in *Guy of Warwick* (B) and *The Squyr of Lowe Degre* than between the same passages in *Guy of Warwick* (B) and *Guy of Warwick* (A and C). This fact adds strongly to the probability that the author of *The Squyr of Lowe Degre* actually drew to some extent upon the earlier story.

The close parallel between the two romances may be clearly shown by citing some of the more notable passages.

The Earl of Warwick had a fair daughter, who, like the princess in our romance (l. 288), was a "swete thyng" (B), l. 26.

The cupbearer Guy was son of the Earl's steward.

Curtes he was and wyse of lore,  
And wel belouyd wyth lesse and more.<sup>3</sup>  
(B), ll. 113, 114.

<sup>1</sup> Lines 80-82, 614.

<sup>2</sup> The author of *Sq. L. D.* drew upon the romance of *Libeaus Desconus* for an extended citation, ll. 614 ff. (see the Notes), but except for a possible phrase here and there he seems to have made no other use of it.

<sup>3</sup> Cf.

So had Gye taryed thore,  
That all hym louyd, *bat* pere wore.

(B), ll. 1277, 1278.

Hende he was *and* mylde of mode:  
All men speke of hym grete gode.

(B), ll. 135, 136.

Guy was appointed to serve the Earl's daughter Felice, (B), l. 158, and fell in love with her, (B), l. 185, but he mourned because he thought his love hopeless.

Nowe sorowede Gye nyght *and* daye.

(B), l. 191.

Ofte seyde Gye: "allas, alas,"  
That euyr he borne was.

(B), ll. 203, 204.

This phrase is of course typical, and occurs frequently in this<sup>1</sup> and other romances. In *The Squyr of Lowe Degre*, l. 68, the love-sick Squire breaks out in the same way. See the Notes for other parallels.

At length he had opportunity to speak, and —

Before the mayde felle Gye adowne  
And seyde: "for þy loue y muste dye soone."<sup>2</sup>

(B), ll. 217, 218.

She warned him of his danger in making such a confession:

"Be Iesu, that syttyth aboue,  
And y pys my fadur telle vnto,  
For pys wordē he wyll the sloo,  
Soone that þou schalt be drawe,  
On galowse hangyd, *and* þat ys lawe."<sup>3</sup>

(B), ll. 224–228.

Guy was naturally cast down at the prospect, but he determined once more to press his suit.

Nyght *and* day he ys in sorowe,  
Late on euyr, ȝarly on morowe.

(B), ll. 239, 240.

<sup>1</sup> Cf. also:

"Allas," seyde Gye, "*þat* y was borne."

(B), ll. 1145, 5113.

"Allas," quod sche, "that y was borne."  
Sche felle in swownynge hym beforne.

(B), ll. 7191, 7192.

"Allas," quod sche, "that y haue lyfe."

(B), l. 7228.

He swownyd anon þere for care  
And seyde: "allas," that he was borne.

(B), ll. 7414, 7415.

Nowe art thou here forlorne.  
A lack, that euer þou was borne!

(B), ll. 9646, 9647.

<sup>2</sup> Cf. *Sq. L. D.*, ll. 115 ff.

<sup>3</sup> Cf. *id.*, ll. 165 ff.

Into a chaumbur he ys gone :<sup>1</sup>  
 Ther wyste no-man, but he allone.  
 There he felle in swownyng downe.

(B), ll. 243-245.

As he in the garden wonde  
 Felyce, þat lady, there he fonde.

(B), ll. 295, 296.

Then he again confessed his love :

When Gye had these wordys seyde,  
 To the grownde he hym leyde.

(B), ll. 317, 318.

Felyce on Gye began to loke  
 And in hur armes hym vp toke.

(B), ll. 353, 354.

"When þou art dubbed a knyght<sup>2</sup>  
 And proued well in euery fyght,  
 Then, for sothe, hyght y the,  
 That þou schalt haue þe loue of me."

(B), ll. 361-364.

When Gye had couyrde hys estate,  
 To þe erlys court he toke þe gate.<sup>3</sup>  
 Well feyre Gye the Erle grett,  
 Before hym on hys kneys he hym sett.  
 "Syr," he seyde, "y prey the,  
 That þou knyght dubbe me."

The Erle grauntyd hym hys boone  
 And seyde, "þou schalt be dubbed soone."

(B), ll. 375-384.

After being knighted, Guy returned to Felice and said :

"For þe y am dubbyd knyght.  
 Do nowe, as þou me hyght."  
 "Gye," sche seyde, "what wylt þou done?  
 Ȝyt haste þou not wonnen þy schone.<sup>4</sup>  
 Of a gode knyghtys mystere  
 Hyt ys the furste manere  
 Wyth some odur gode knyght  
 Odur to juste or to fyght.  
 Go and do thy cheualrye  
 And þen þou schalt lye me bye."

(B), ll. 433-442.

<sup>1</sup> Cf. *Sg. L. D.*, ll. 24, 64, 90.

<sup>3</sup> Cf. *id.*, ll. 466 ff.

<sup>2</sup> Cf. *id.*, ll. 250 ff.

<sup>4</sup> Cf. *id.*, ll. 174 ff.

Gye toke hys leue of þat maye  
 And to þe halle he toke þe waye.  
 The Erle he fonde in the halle<sup>1</sup>  
 And on hys kneys he can down falle.  
 "Syr," he seyde, "gyf me leeue  
 For to go myself to preue.  
 I wyll fare to odur londe  
 Dedes of armes for to fonde."

(B), ll. 445-452.

The Earl granted his request. Then Guy turned to his father :

"Fadur, yf thy wylle be,  
 I wyll wende ouyr the see."

(B), ll. 463, 464.

His father

gaue hym tresuræ gret plente,<sup>2</sup>  
 And betoke hym knyghtys three.

(B), ll. 479, 480.

Gye toke hys fadurs beneson,  
 And wente forthe of the towne.

(B), ll. 485, 486.

Nowe windyth Gye to justyng,<sup>3</sup>  
 For to wyne hym preysyng.  
 In Almayn and in Lumbardy,  
 Yn Frawnce and in Normandy —  
 Ther was no justyng in þat londe,  
 But Gye had the bettur honde.

(B), ll. 743-748; cf. ll. 903-916, 4352-4354.

After a comparatively short absence Guy returned to Felice :

"Now am y come to wytt thy wylle,  
 What þou wylt seye lowde or stylye."  
 Felyce seyde full wysely :  
 "Haue therof no haste, syr Gye.  
 3yt art þou not of soche poste,  
 But ther be bettur in thys contre.  
 Thou art well stronge and wyght,  
 Bolde also in every fyght," etc.

(B), ll. 791-798.

We find also passages here and there in *Guy of Warwick* which strongly suggest passages in *The Squyr of Lowe Degre*, though combined in very different fashion. For example, the Earl's steward is Guy's friend; the steward of the Emperor, who also has a daughter, is Guy's deadly enemy.

<sup>1</sup> Cf. *Sq. L. D.*, ll. 470 ff.<sup>2</sup> Cf. *id.*, l. 883.<sup>3</sup> Cf. *id.*, ll. 884 ff.

Then came forthe Mordagowre,  
The steward to the emperowre:  
Bolde he was and hardye,  
But a traytowre, wytterlye.

(B), ll. 2859-2862.

The Emperor praised Guy:

The steward sate at the borde  
And was sory of that worde.  
To Gye he had grete envye<sup>1</sup>  
And thoght to do hym trecherye.

(B), ll. 2969-2972.

The steward enticed Guy to the bower of the Emperor's daughter  
and then hastened to tell the Emperor:

"Ye haue a knyght at yowre wage:  
For yow he ys an euell page.  
To day yowre chaumbur he haf brokyn,  
And *wyth* thy doghtur he hath spokyn:  
And wyth myght and wyth mayne  
There he hath by hur layne."

(B), ll. 3071-3076. (Cf. *Sq. L. D.*, ll. 339 ff.)

The Emperor refused to believe the charge:

"Do way," seyde the emperowre,<sup>2</sup>  
"For all my cyte *wyth* the honowre  
Wolde not Gye do me that skathe,  
That *pou* haste seyde here full rathe;  
For he ys a full trewe knyght  
Bothe be day and be nyght."

(B), ll. 3097-3102.

In addition to these longer quotations I now present a number of brief passages from *Guy of Warwick* (B), with references to somewhat similar passages in *The Squyr of Lowe Degre*. I need hardly say that some of the lines are not only typical and occur in other romances, but they are used in *Guy of Warwick* in situations unlike those where

<sup>1</sup> Of Harrawde's steward Edgar we read,

Before the dewke he starte in hye  
And spake to hym *wyth* grete envye.

(B), 8633, 8634.

Cf. *Sq. L. D.*, ll. 339 f., 403. This is a somewhat typical rhyme. Cf.

And faste to hym can they hye  
Wyth full grete envye.

(B), ll. 1913, 1914.

<sup>2</sup> Cf. *Sq. L. D.*, ll. 355 ff.

they occur in *The Squyr of Lowe Degre*. Yet I have thought it best to include them, since they indicate how large a mass of material, even of a typical sort, the romance of *Guy of Warwick* presented ready to hand.

They sawe neuer so semelye a knyght.<sup>1</sup>

(B), l. 7938.

The typical remark of the Steward (*Sq. L. D.*, ll. 411, 412) is several times paralleled. For example, Duke Otoun hated Guy and said to him :

" I schall neuer be gladde nor blythe,  
Or y be vengyd on the swythe."

(B), ll. 1873, 1874.

He [the Emperor] haþe holdyn vp hys hande  
And sworne be god al weldande,  
That he schall neuer yoyfull bee,  
Or he haue that cyte  
And also the traytowrs tane,  
And wyth jugement þem slane.

(B), ll. 2181-2186.

Then seyde Astadart to syr Gye :

" I schall neuer be glad nor blythe  
Or y haue thy heddwythe."

(B), ll. 2935-2940.

The sowdan sware be hys crowne,  
Be Apolyn and be Mahowne,  
That he schall neuyr wele be,  
Or he haue tane that cyte.

(B), ll. 3009-3012.

They had redyn but a whyle,  
Vnnethe the mowntaunce of a myle.<sup>2</sup>

(B), ll. 2411, 2412.

He haþ hym restyd but a whyle,  
But the mowntance of a myle.

(B), ll. 2809, 2810.

When they be fro þe cyte gone  
But þe mowntenans of a rone.

(B), ll. 5229, 5230.

He had not redyn, but a whyle,  
Vnnethe þe mowntawnce of a myle.

(B), ll. 6513, 6514.

Thorow þe body he gaf hym a wounde,  
That dedde he felle to the grownde.<sup>3</sup>

(B), ll. 2851, 2852.

<sup>1</sup> Cf. *Sq. L. D.*, l. 335.

<sup>2</sup> Cf. *id.*, l. 489.

<sup>3</sup> Cf. *id.*, ll. 649, 650.

" I schall þe caste in stronge presowne.  
Thys vii yere þou schalt not passe away."<sup>1</sup>

(B), ll. 9212, 9213.

On the morne Gye rose,  
And to churche soone he gose.<sup>2</sup>

(B), ll. 1569, 1570.

The emperowre erly arose,  
And to holy churche sone he gose.

(B), ll. 2509, 2510.

In the mornynge vp sche rose,  
And to hur fadur soone sche gose.

(B), ll. 7309, 7310.

Guy's friend Tyrry was discovered wounded in the forest. When the maiden Ozelle saw him :

She seyde : " Tyrrye, my dere lemman,  
Thou art now boþe pale *and* wan.  
Some tyme þou were of *grete* honowre,  
And rodye, as rose, was þy colowre."<sup>3</sup>

(B), ll. 4653-4656.

On hys bodye, þere hyt laye,  
Sche felle downe þere þat daye.  
Sche kyssyd hys mowþe *and* hys face  
And ofte sche cryed : " allas, allas ! "<sup>4</sup>

(B), ll. 4663-4666.

When Guy planned to leave England a second time the Earl said :

" Thou schalt haue, what þou wilt *craue* :  
Hawkes, howndys, what þou wylt haue.  
Wyth howndys we wyll chace dere  
And wyth hawkes to the ryuere."

(B), ll. 853-856.

This passage reminds one of the lines in *The Squyr of Lowe Degre*, 739 ff., where the King is endeavoring to draw the thoughts of his daughter away from her mourning. But the setting is of course quite different.

" All was for the loue of the."<sup>5</sup>

(B), l. 4696.

" Doghtur," he seyde, " let be þy mornynge."<sup>6</sup>

(B), l. 7319.

" Do wey," seyde the Lumbart.<sup>7</sup>

(B), l. 5917.

" Do wey," seyde Gye, " holde þe styлле."

(B), l. 5993.

<sup>1</sup> Cf. *Sq. L. D.*, ll. 668, 861.

<sup>4</sup> Cf. *id.*, ll. 696 ff.

<sup>6</sup> Cf. *id.*, ll. 156, 975, 1033.

<sup>2</sup> Cf. *id.*, ll. 695, 696.

<sup>5</sup> Cf. *id.*, l. 939.

<sup>7</sup> Cf. *id.*, l. 1037.

<sup>3</sup> Cf. *id.*, ll. 712 ff.

When the Earl asked Felice to choose a husband, she named Guy and said :

"Sertys, but yf he haue me  
Weddyd schall y neuyr bee."

(B), ll. 7031, 7032.

Similarly the princess in *The Squyr of Lowe Degre*, ll. 977 ff., will admit no new suitor to take the place of her (supposedly) dead lover.

He kyssyd hym an hundurde sythe.<sup>1</sup>

*Guy of Warwick* (B), l. 1347.

An hundurd sythe he hym kyste.

(B), l. 3821.

Now ys the weddyng ordeyned soone :  
There the brydale schulde be done,  
There came grete meyne  
Lordys of many a cuntre,  
Dewkys, erlys, and baronage,  
Knyghtys, squyers of grete lynage.  
The mayde was rychelye dyght  
And weddyd to Gye, þat nobull knyght.  
A ryche brydale was ordeyned thare :  
Hyt stode fowrtene nyghtys *and* mare.  
There were mynstrels on all manere :  
Moche yoye there men myght here.

They partyd on the fyftenyth day :  
Every man wente hys owne waye.<sup>2</sup>

(B), ll. 7091-7108.

A trewar felowe, þen he was oon,  
Was neuer made of flesche *and* boon.<sup>3</sup>

(B), ll. 9039, 9040.

We must not press our inferences beyond what the facts warrant. We are by no means bound to regard the striking similarity between these two romances at any single point as conclusive proof of borrowing. But the number of points of agreement is so great that, in view of the fact that the author of *The Squyr of Lowe Degre* knew the story of *Guy of Warwick*, the probability that he modelled his work to some extent upon the earlier romance is very strong. At all events

<sup>1</sup> Cf. *Sq. L. D.*, l. 1068.

<sup>2</sup> Cf. *id.*, ll. 1069 ff.

<sup>3</sup> Cf. *id.*, ll. 1085, 1086.

no other romance affords so many or so notable parallels in plot and in phrasing.

In all that has been presented there is nothing to show conclusively that *The Squyr of Lowe Degre* may not have been translated or slightly adapted from a French original<sup>1</sup> which presented all the incidents in the same order as they appear in the English poem. But for a variety of reasons such an hypothesis is improbable. To say nothing of the fact that no French original is known, there is no need of going outside of extant English romances for any of the motives, with the possible exception of the mutilation and preservation of the Steward's body. The catalogues so frequent in the romance are quite as much English as French,<sup>2</sup> and some of them, notably that of the trees and birds, are evidently based on earlier English models.<sup>3</sup> The outline of the story, then, and even a considerable part of the detail, could have been pieced together from romances and poems already existing in English.

Furthermore, if the author had been closely following a French original, the chances that he would have hit upon a phraseology so strikingly like what we find in several English romances presenting some of the same motives, are decidedly small.<sup>4</sup> The fact should be once more emphasized that the **B** version of *Guy of Warwick* actually agrees more closely in phraseology at some points with *The Squyr of Lowe Degre* than it does with the other versions of *Guy of Warwick*.

Attention might also be drawn to the essential agreement of the portrayal of the social life with the actual conditions in England in the fifteenth century. It is quite unlikely, for example, that a mere translator from a French original would have found it necessary, or even possible, to introduce the variety of unusual terms that we find scattered through the romance.<sup>5</sup> Many of these terms are applied to objects of luxury brought from far, and are evidently introduced with a view of representing the latest ideals of royal splendor. The supposition that any one of these words might have been used in a French romance and carried over into English by a translator presents no difficulty. But that the introduction of the things themselves into England should

<sup>1</sup> The conventional expression in l. 1113, "And certaynly, as the story sayes," can hardly be used to prove anything.

<sup>2</sup> See the discussion in Section V.

<sup>3</sup> The question of the ultimate sources of these catalogues is a different matter.

<sup>4</sup> This is, of course, a matter quite different from the use of the stock formulas of romance that occur in pieces of the most diverse origin.

<sup>5</sup> See the list in the discussion of the date, Section V.

coincide so closely in time with the mention of them in an English romance (if this is assumed to be a translation) is something not very likely.

The assumption of a French source is thus seen to be not only baseless but improbable. Until, therefore, evidence of the existence of such a source is furnished, we may regard *The Squyr of Lowe Degre* as essentially an English poem.

#### IV. DIALECT

The question as to the dialect of the romance is of considerable importance, owing to the dissimilar treatment of final *e* in the North and in the South. In the Southern and the Midland dialects final *e* was still made syllabic to some extent even in the later fifteenth century, though it was tending more and more to remain unsounded. In the Northern dialect<sup>1</sup> final *e* was with rare exceptions mute before 1400. An argument based upon the treatment of final *e* as indicating a late or an early date must therefore be preceded by a sifting of the dialectal evidence.

In both **C** and **P** the data of any value for determining the dialect are comparatively meagre. Moreover, the evidence does not all point in one direction, for the dialect mixture<sup>2</sup> so common in most Middle English texts appears in some measure here. This is not at all surprising in view of the wide acquaintance of the author with romances of diverse origin and his readiness to besprinkle his verse with phrases and rhymes common in other metrical romances.

In determining the dialect of the early form of the story the natural procedure would be to examine first the rhyme-words common to the versions **C** and **P**. Unfortunately, only eighteen couplets present the same rhyme-words,<sup>3</sup> and these happen to be of no value as proof. We are therefore driven to consider each version separately.<sup>4</sup> I take up first the longer and more important version, **C**.

<sup>1</sup> Morsbach, *Mittelengl. Gram.*, p. 12.

<sup>2</sup> See Skeat, *Joseph of Arimathe* (E. E. T. S.), Introd., p. xi; Morsbach, *Mittelengl. Gram.*, pp. 5, 6; *id.*, *Schriftsprache*, p. 160.

<sup>3</sup> Cf. Tunk, p. 16.

<sup>4</sup> Except in a few instances I have thought it unnecessary to supply the O.E. forms of the words containing the vowels under examination.

C

The evidence afforded by the rhymes is as follows :

O.E.

ā

- 1) also : do, 323, to, 943 ; so : unto, 469, 597 ; so : to, 587, thereto, 937.  
     anone : soone, 577.  
     sore : lore (= lost, pp.), 581.  
     done : gone, 701.  
     golde : foulde, 721, 745 (folde), 787, 835.  
     Saynt John : owne, 523.
- 2) one : plane, 39.  
     rade : made, 901.  
     hare : evermare, 953.

æ

- 1) wele : dele, 285, 333.  
     deale : counsele, 737.  
     heyle : counsayle, 299.  
     hed : ded, 401 ; nede : dede, 359, 483.  
     see (O.E. *sæ*) : me, 187 ; sea : he, 873 ; fe : se (O.E. *sæ*) ; chyvalry :  
         sea, 471.
- 2) butler : were, 461.  
     there : bere (inf.), 683, care, 923.

ā + w

window : knowe, 917.

a + nasal

fame : shame, 725.  
 tydande : hand, 907.  
 wante (O.N. *vanta*) : dyscant, 789.

æ<sup>1</sup>

hall : small, 7 ; small : shall, 447 ; smale : nyghtyngale, 779.  
 blacke : sake, 723.  
 fare : bare (pret.), 889.  
 made : glad, 979.

æ + g

gaye : lay (pret.), 103.  
 popiniaye : daye, 47 ; day : pray, 107 ; praye : Frydaye, 145 ; to  
     prayer : dayes, 199 ; praye : daye, 453, maye, 161 ; daye : betraye,  
     361 ; spraye : gaye, 53.  
 sayde : dismayde, 567, 707, betraid, 1039 ; sayde (pp.) : apayde,  
     123, afrayde, 595 ; spraye<sup>2</sup> : gaye, 53.

<sup>1</sup> Tunk, p. 17, cites *frete* (sb.) : set (pp.), 211, with a reference to Morsbach, *Mittelengl. Gram.*, § 96, Anm. 2, 1. But *frete* in this case is most probably the O.Fr. *frete*, "interlaced work," rather than the O.E. *fratwa*, *fratwe*. See the discussion of *fret*, sb., in the N. E. D., where the passage from *Sq. L. D.* is quoted.

<sup>2</sup> O.E. *sprag* is not found, though *sprac* is. Skeat, *Concise Etym. Dict.* (revised ed., 1901), refers *sprac* to O.E. *\*sprag*, but marks it "difficult and doubtful."

O.E.

ea (breaking)

hall : smal, 7, 311, call (Scand.), 459.

small : all, 931.

ēa

cypresse : chose (for *chese*), 31.

fere : nere, 347, 637, 1009 ; dere : nere, 879.

Greke : eke, 755.

swete : great, 541.

streame : Jerusalem, 235.

e + g

aray : say, 119 ; pray : say, 423 ; say : fray, 429.

waye : gaye, 25, praye, 563, paye, 87, iournay, 269.

awaye : praye, 1007, affraye, 659.

play : gay, 945.

mountaines : raynes, 177.

ēo

dere : yere, 5, 117, 451, 559, 929, plovere, 317, chere, 385, 909,  
squyer, 571, 671, 1117.

fe : he, 19, plentye, 343, thee, 481, royalte, 527, 599, 995.

kne : thee, 115, trynite, 697.

me : fle, 351.

Christente : fre, 15, 419 ; ieopede : fre, 83 ; degre : fre, 747.

hend : frend, 3.

lede : stede, 135.

se (vb.) : Christente, 169, thee, 731, me, 1055, mangere, 1097.

to thee : thryve ne thee, 1087.

thre : trynyte, 245, 965, the, 415.

larel-tre : damyse, 35, me, 151, cite, 397, ye, 809.

grene : betwene, 827.

hede : yede (O.E. *ge-ēode*), 339.

thre : melody, 43.

fre : curteysly, 433, Ely, 615.

kne : royally, 315, gentely, 467.

eo (O.E. *geong* > *ying*)

benyngne : younge, 357 ; yonge : weddyng, 1101.

u

The evidence is not very conclusive.

grome : become (pp.), 529. The M.E. *grome* is "borrowed from O.Fr.*gromme*, *gourme*, or Icel. *grómr* (?)." (Kluge-Lutz, *Engl. Etym.*)

olibanum : come (inf.), 849.

chambre dore : store, 657. It is impossible to tell whether we have  
to go back to O.E. *dor* or *duru*, for as the N. E. D. remarks :"The two O.E. types *duru* and *dor* appear to have been mixed in  
M.E., where beside *dure* and *dor* are also found *dur* and *dore*."sonne (O.E. *sunu*) : wonne (inf. !), 75. The form *wonne* as an infin-  
itive is a monstrosity due to analogy with the past participle.

O.E.

ȳ

pryde : syde, 487.

tryst : fyst, 767.

y

1) kynne : begynne, 121, wynn, 255, 583, 611.

wynne : synne, 369.

spylte : gylte, 383.

untyll : fulfyll, 455.

2) chery : mery, 713.

The evidence afforded by the inflectional endings is as follows :

**Pres. ind.** (in each case 3d sing.)

uprose : gose, 695.

sayes : dayes, 1113.

**Pret. ind.**

a) *Strong verbs.*

they share : he ware, 655 (final *n* dropped in *share*. This is common in Chaucer. Cf. ten Brink, *Language and Metre of Chaucer*, § 193).

b) *Weak verbs.*

intente : wente (3d plu.), 495.

they hente : garmente, 651, 1025.

**Pres. part.**<sup>1</sup>

mornyng : thyng, 11.

syng : comyng, 715.

**Past part.**

*Strong verbs.*

a) Final *n* is lost in —

take : sake, 165, 861, 1031.

lawe : drawe, 167.

ybake : drake, 319.

meate : forgete, 497.

grome : become, 529.

sore : lore, 581.

away : lay, 675.

b) Final *n* is retained in —

thorne : borne, 67.

slayne : agayne, 153.

done : shone, 247, soone, 875, 904.

one : gone, 185, 277, 643, 855, 1129.

stone : gone, 395.<sup>2</sup>

<sup>1</sup> Tunk, p. 19, gives a list of eighteen rhyme-words that he takes to be participles in *-ing*. Of these, all but one or two are verbal nouns in *-ing*! Even *comyng* is not entirely above suspicion.

<sup>2</sup> The past participle of the verb *to be* appears as *be*. Be : me, 131; had bene (for *be*) : pryvite, 511; me : be, 679, 1045; fre : be, 919. Chaucer has both *bee* and *been*. Cf. ten Brink, § 197.

**Infinitive**

The infinitive occurs 94 times as a rhyme-word,<sup>1</sup> and in only four cases has retained the final *n* :

done : shone, 173, soone, 895.

anone : gone, 485.

quene : bene, 631.

Of these data the most important are the following : O.E. *ā* appears only three times as *a* but fifteen times as *o* ; the present participle ends once (possibly twice) in *-ing*, not at all in *-and* ; the final *n* is dropped in seven past participles and retained only in those that keep *n* in modern English — *borne*, *done*, *gone*, *slayne*. All these facts exclude a Northern origin. On the other hand, the two instances of indicative third singular ending in *s* (ll. 695, 1113) are, as far as they go, an argument against the extreme South.<sup>2</sup> So, too, is the regular appearance of O.E. *y*, *ȳ*, with the sound of *i* (except in the rhyme *chery* : *mery*, l. 713). These latter data, however, are not very conclusive.

**P**

The evidence afforded by the rhymes is as follows :

O.E.

*ā*

1) bore : more, 113.

fome : done, 7.

moe : too, 169.

2) frane : bone, 153.

*æ*

blade (O.E. *blæd*)<sup>3</sup> : made, 123.

sake : blacke, 109.

was : face, 81.

*a + g*

drawe : graue, 95.

*æ + g*

said : arraid, 57.

*ēa*

leape : meate, 133.

stree<sup>4</sup> : spicerye, 101.

<sup>1</sup> Cf. Tunk, p. 19.

<sup>2</sup> It is important to note that “-es in the second and third person singular is no sign of the Northern dialect. It is, on the contrary, the regular West Midland termination, at home as well in the South-west Midland as in the North-west Midland.” (Kittredge, *Authorship of the Rom. of the Rose*, in *Studies and Notes*, I, 2.)

<sup>3</sup> Kaluza, *Hist. Gram.*, II, 21, Anm. 7, derives *blade* from O.E. *bladū* (plu.).

<sup>4</sup> If *stree* is for *tree*, the O.E. vowel is *ēo(w)*.

O.E.

ea (breaking)

hall : small, 15.

eo

yee : bee (inf.), 55.

lye : bee (inf.), 99.

Normandy : bee (inf.), 165.

fee : royaltie, 61.

fee : ladye, 31.

see (inf.) : yee, 43.

see (inf.) : Christentye, 117.

ivorye : and three, 63.

dayes three : mangerye, 167.

u

dore : floore, 79, 87.

y

1) kin : win, 33.

sinn : twin, 159.

 2) first<sup>1</sup> : next, 53.

The evidence afforded by inflectional forms is very scanty.

The present indicative appears only once as a rhyme-word, *sake* : *thou makes*, 115, where the rhyme requires *make*. In *Joseph of Arimathie* (E. E. T. S.) we have such preterite forms as *pou slou3*, 433, *pou come*, 434, *pou toke*, 438, *pou for-3af*, 223, alongside of *sou3test*, *eodest*, 4, *lengedest*, 429. Brandl, *Thomas of Erceldoune*, p. 72 (cited by Tunk), notes that *s* in present tenses is occasionally dropped in the Northern dialect in both singular and plural. Not improbably *thou* in this instance is due to a confusion between *y* and *þ*, as was so commonly the case, and *make* has become *makes*<sup>2</sup> to accord with the supposedly correct subject *thou*.

The present participle rhymes once with a word ending in *-ind*, — *hind* : *mourning*, 35, and twice<sup>3</sup> with words ending in *-ing*, — *bring* : *burninge*, 140; *burninge* (pres. part.) : *smelling* (sb.), 146.

The past participle loses final *n* in *aye* : *lay*, 89, but keeps it, as does modern English, in *fome* : *done*, 7; *thorne* : *borne*, 29; *from* : *gone*, 77.

The infinitive has uniformly lost the final *n*, — *gett* : *seate*, 9; *woe* : *goe*, 19; *sake* : *make*, 41; *see* : *yee*, 43; *see* : *Christentye*, 117; *yee* : *shalbee*, 55; *Normandy* : *bee*, 165; *undoe* : *to*, 71; *crye* : *by*, 83; *drawe* : *graue*, 95; *thrive* : *alive*, 119.

<sup>1</sup> Morsbach, *Mittelengl. Gram.*, p. 167, Anm. 2, cites rhymes from *Bruce*, 4, 127; *York Plays* (Herttrich, 1 Anm.), in which *frest* is the reading essential to the rhyme. But whether in the case above we have more than an assonance is a question.

<sup>2</sup> The reference by Tunk to *Rom. of the Rose*, l. 2325, is not to the point, for *make* is there subjunctive and would have no *s* even in modern English, — *for thy lady sake* : *that thou make*.

<sup>3</sup> *Livinge*, l. 46, cited by Tunk, is not a present participle, as he imagines, but a substantive.

From these data we are warranted in drawing the negative conclusion that **P** affords no evidence of a Northern origin. O.E. *ā* is uniformly represented by *a*, except perhaps in the doubtful rhyme *frane : bone*, l. 153. The ending of the present participle has the value *-ing* or *-ind* and not *-and*. The past participle loses final *n* in *lay*, l. 89, and otherwise keeps *n* only in cases where modern English does the same. In general it presents the characteristics of normal, though somewhat careless, literary English of the sixteenth century.

The most reasonable conclusion from the facts we have examined appears to be that the language of the romance in both **C** and **P** is free from strongly marked dialectic peculiarities because it substantially represents standard literary English. We cannot positively affirm that the author of the lost metrical version **x** or the redactor of either **C** or **P** was a Londoner or even that he lived near the capital, but there is little in his language to compel us to regard him as a provincial. The absence of strongly marked dialectal peculiarities is what we might expect from a writer familiar, as we have seen, with the highest ideals of luxury in his day. From the very lack of evidence to the contrary we may assume, then, that **C** is essentially an East Midland production, and that **P** belongs in the same category. Both represent the common literary language of their day, and conform in most essentials to the linguistic usage of the capital or the district near it.<sup>1</sup> At all events, we have no evidence pointing to the extreme North, the extreme South, or the extreme West. The Northern forms in **C** are insignificant in number and are what we might expect from a writer saturated with the language of the metrical romances, as the author of *The Squyr of Lowe Degre* was. We may therefore disregard them as having any important bearing upon our conclusion.

## V. DATE

We can obviously make little progress in determining the date of the lost metrical version that is the common source of **C** and **P** until we have considered separately the dates of **C** and **P**. But before we can take up the question of the date we have a preliminary question to consider, and that is, whether *The Squyr of Lowe Degre* is alluded to in Chaucer's

<sup>1</sup> My independent investigation yields results not unlike those obtained by Tunk, p. 21, and by Brandl, Paul's *Grundriss der germ. Philologie*, II<sup>1</sup>, 697.

*Sir Thopas*. If we find no reason to believe that Chaucer was aiming at our romance in his good-natured burlesque, we remove one of the principal arguments for assigning it an early date.

The passage that is supposed to glance at *The Squyr of Lowe Degre* runs as follows :

Ther springen herbes grete and smale,  
The lycorys and cetewale,  
And many a clowe-gilofre ;  
And notemuge to putte in ale,  
Whether it be moyste or stale,  
Or for to leye in cofre.

The briddes singe, it is no nay,  
The sparhawk and the papeiay,  
That Ioye it was to here ;  
The thrustelcok made eek his lay,  
The wodedowve upon the spray  
She sang ful loud and clere.

*Sir Thopas*, ll. 1950-1961.<sup>1</sup>

The suggestion was first made by Bishop Percy and taken up by Warton in his *History of English Poetry*,<sup>2</sup> that "a romance of *The Squire of Low Degree* is alluded to by Chaucer in the *Rime of Sir Thopas*." Ritson opposed this view in a note in his edition of the poem (1802), but gave no very cogent reasons for his own position. In a note on Warton (II, 167), Price presented a single argument<sup>3</sup> against Ritson, but went into no detail. The matter attracted little attention until recent years.

Bennewitz, in his dissertation on *Sir Thopas* (Halle, 1879), remarked (p. 34) that without doubt Chaucer knew *The Squyr of Lowe Degre*<sup>4</sup> and intended to parody it. But he presented no proof, — merely printing

<sup>1</sup> All my citations from Chaucer are from Skeat's Oxford edition, Clarendon Press, 6 vols., 1894.

<sup>2</sup> II, 167 (ed. Hazlitt).

<sup>3</sup> "If . . . the Squyr of lowe degre be the only instance of a romance containing any such impertinent digressions or affected enumerations of trees, birds, etc., as are manifestly the subject of Chaucer's satire, the natural inference would be — in the absence of any evidence for its more recent composition — that this identical romance was intended to be exposed and ridiculed by the poet."

This argument evidently begs the whole question at issue, and disregards the typical character of the passage in *The Squyr of Lowe Degre*. Some evidence for the "more recent composition" is presented in the subsequent discussion.

<sup>4</sup> Kaluza, *Libeaus Desconus*, p. clxvi, takes the same view.

from the romance the passage<sup>1</sup> that contains the list of trees and birds, ll. 26–62.

Skeat says (*Chaucer*, V, 188) that the passage in *Sir Thopas*, ll. 1950 ff., “can hardly be other than a burlesque upon *The Squyr of Lowe Degre*” (ed. Ritson, iii, 146), where a long list of *trees* is followed up, as here, by a list of *singing birds*.” One may well ask whether there is anything especially surprising in having birds sing in trees. If *The Squyr of Lowe Degre* were the only poem where so singular a combination is found we might regard the argument as conclusive.

As for the list of trees, it is perhaps enough to say that *Sir Thopas* “priketh thurgh a fair forest,” none of the *trees* of which are mentioned. Chaucer says merely:

Ther springen *herbes* grete and smale (l. 1950),

and of those that he mentions, — the “lycorys and cetewale,” the “clowe-gilofre” and the “notemuge,” — not one occurs in the long list of trees given in *The Squyr of Lowe Degre*.

As will be seen from the footnotes, Kölbing in general approves Skeat's position. But Kölbing himself admits<sup>2</sup> that ll. 1950–1955 of the *Sir Thopas* do not agree at all with the passage in *The Squyr of Lowe Degre*, for not one of the phrases is the same, and the *lycorys*, *cetewale*, *clowe-gilofre*, and *notemuge* are not once named in *The Squyr of Lowe Degre*. On the other hand, there are several passages from other poems that contain lists of trees and plants, including the very ones named by Chaucer. The catalogue in *The Romaunt of the Rose*,<sup>3</sup> which of course closely follows the list in the French *Roman de la Rose*,

<sup>1</sup> “Da Bennewitz's citat aus Sq. l. d., p. 35, mit v. 60 abschliesst, so erscheint die bemerkung nicht überflüssig, das der vorliegende vers an Sq. l. d., v. 61: *And they sange wyth notes clere* erinnert; vor allem ist das reimwort dasselbe.” (Kölbing, *Engl. Stud.*, XI, 502.) On this remarkable argument, see the comments a little below.

<sup>2</sup> “Skeat hat . . . mit recht verglichen und als quelle dieser verse [ll. 49 ff.] angesehen Sq. l. d., v. 25 ff., sowie The Land of Cockaigne, v. 71 ff.; nur beiläufig erwähnt er noch The Rom. of the Rose, vv. 1367–1370, obwohl diese verse viel genauer zu Chaucer stimmen als die von ihm aus Sq. l. d. citirten, wo zwar waldbäume, aber keine gewürzkräuter angeführt werden.” — *Engl. Stud.*, XI, 501.

<sup>3</sup> And trees ther were, greet foisoun,  
That baren notes in hir sesoun,  
Such as men *notemigges* calle,  
That swote of savour been withalle.  
And alemandres greet plentee,  
Figes, and many a date-tree  
Ther weren, if men hadde nede,

is far more elaborate than that in *The Squyr of Lowe Degre*, and supplies the names of the four plants that Chaucer mentions. Any one who recalls Chaucer's habit of gathering, perhaps half unconsciously,<sup>1</sup> choice phrases from his favorite book, the *Roman de la Rose*, will find nothing difficult in the supposition that he gleaned everything he needed for this passage from the *Roman*.

This does not conclusively prove that he drew upon the French poem, familiar though he certainly was with it, for he could have found the same collocation in *Kyng Alisaunder*<sup>2</sup> in a passage possibly, though

Through the gardin in length and brede.  
 There was eek wexing many a spyce,  
 As clow-gelofre, and licoryce,  
 Gingere, and greyn de paradys,  
 Canelle, and setewale of prys,  
 And many a spyce delitable,  
 To eten whan men ryse fro table.  
 And many hoomly trees ther were,  
 That peches, coynes, and apples bere,  
 Medlers, ploumes, peres, chesteynes,  
 Cheryse, of whiche many on fayn is,  
 Notes, aleys, and bolas,  
 That for to seen it was solas;  
 With many high lorer and pyn  
 Was renged clene al that gardyn;  
 With cipres, and with oliveres,  
 Of which that nigh no plente here is.  
 There were elmes grete and stronge,  
 Maples, asshe, ook, asp, planes longe,  
 Fyn ew, popler, and lindes faire,  
 And other trees ful many a payre.

*Rom. of Rose*, ll. 1359-1386.

<sup>1</sup> Of the clerk Nicholas, Chaucer says that his chamber was

Ful fetisly y-dight with herbes swote;  
 And he himself as swete as is the rote  
 Of licorys, or any cetewale.

*C. T. (A)*, ll. 3205-3207.

Are we to suppose that Chaucer drew upon *The Squyr of Lowe Degre* for this passage? The last line names two of the four plants that appear in *Sir Thopas*!

<sup>2</sup> Forth Alisaundre gan wende,  
 Til he com to theowes ende.  
*Notemugge*, and the *sedewale*,  
 On heom smullith, and the wodewale,  
 Theo canel, and the *licoris*,  
 And swete savour y-meynt, y-wis,  
 Theo *gilofre*, quybibe, and mace,  
 Gynger, comyn gaven odour grace;  
 And, undur sonne, of alle spices  
 They hadden savour with delices.

*Kyng Alisaunder* (ed. Weber), ll. 6790-6799.

Skeat refers to this and two or three other passages, *Chaucer*, V, 188, 189.

not very probably, based on the more extended catalogue in the *Roman de la Rose*. In fact, Chaucer's ridicule was anticipated in *The Land of Cockayne*,<sup>1</sup> which surprisingly reminds us here and there of the tone of Chaucer's own work, and reveals the same delight in burlesquing the far-fetched and the unnatural.

There may be a real play upon the passage from *Kyng Alisaunder*,<sup>2</sup> for the plants mentioned are really rare and foreign, and their names suggest something strange and far-fetched. But of the four birds all except the *papeiay* are native, and even this must have been exceedingly common, if we may judge from the frequent references to it.

<sup>1</sup> In þe praer is a tre  
Swiþe likful for to se.  
þe rote is gingeuir and galingale,  
þe siouns beþ al *sedwale*;  
Trie maces beþ þe flure;  
þe rind, canel of swet odor;  
þe frute, *gilofre* of gode smakke;  
Of cucubes þer nis no lakke;  
þer beþ rosis of rede ble,  
And lillie, likful for to se.

. . . . .

Ther beþ briddes mani and fale,  
þrostil, þruish, and niþtingale,  
Chalandre and wodwale,  
And oþer briddes wiþout tale,  
þat stinteþ neuer by har miȝt  
Miri to sing dai and niȝt.

*The Land of Cockayne* (ed Furnivall, Phil. Soc., 1862), ll. 71-100.

<sup>2</sup> Kölbing also suspects a parody on some of the lyrics of the time — such as *Johon* (Böddeker's *Altengl. Dicht.*, p. 146, ll. 39, 40), —

Cud comyn in court, canel in cofre,  
Wiþ gyngyure, & *sedewale*, and the *gilofre*;

Such *licoris* may leche from lyue to lone,  
Such sucre mon seceþ þat saueþ men sone.

ll. 33, 34.

Kölbing further cites a passage from *Reinbrun*, ll. 49 ff.

Bras maslyn, yren and stel,  
Wodwex, selk and cendel,  
Gingiuer and galingale,  
*Clowes* quibibes, gren de Paris,  
Pyper and comyn and swet anis  
Mani a riche bale,  
Fykes, reisin, dates,  
Alimaund, rys, pomme granates,  
Kanel and *setewale*,  
Scarlet and grene wel ywrought,  
More richesse with hem hii brought,  
Than y can tellen in tale.

It is perhaps worth noting, furthermore, that Chaucer himself has two tree lists<sup>1</sup> as extended as that in *The Squir of Lowe Degre*, to say nothing of the fact that the passage from *The Romaunt of the Rose* is in the portion generally attributed to Chaucer.

Still more remarkable, as showing not merely that tree lists abound in early English poetry, but as presenting a far more elaborate list than that in *The Squir of Lowe Degre*, is the one which appears in *Susannah*.<sup>2</sup>

<sup>1</sup> And eek the names how the treës highte,  
As ook, firre, birch, asp, alder, holm, popler,  
Wilow, elm, plane, ash, box, chasteyn, lind, laurer,  
Mapul, thorny beech, hasel, ew, whippeltree,  
How they weren feld, shal not be told for me.

C. T. (A), ll. 2920-2924.

For overal, wher that I myn eyen caste,  
Were treës clad with leves that ay shal laste.

The bilder ook, and eek the hardy asshe;  
The piler elm, the cofre unto careyne;  
The boxtree piper; holm to whippes lasshe;  
The sayling firr; the cipres, deth to pleyne;  
The sheter ew, the asp for shaftes pleyne;  
The olyve of pees, and eek the drunken vyne,  
The victor palm, the laurer to devyne.

A garden saw I, ful of blosmy bowes,  
Upon a river, in a grene mede.

On every bough the briddes herde I singe,  
With voys of aungel in hir armonye.

*Parl. of Foules*, ll. 172-191.

Commenting upon the tree list in *The Parl. of Foules*, ll. 176 ff., Skeat remarks: "This tree-list is, in fact, a great curiosity. It was started by Ovid, *Metam.*, x, 90; after whom, it appears in Seneca, *Œdipus*, 532; in Lucan, *Phars.*, iii, 440; in Statius, *Thebaid*, vi, 98; and in Claudian, *De Raptu Proserpinae*, ii, 107; Statius was followed by Boccaccio, *Tes.*, xi, 22-24; *Rom. de la Rose*, 1361; Chaucer (twice); Tasso, *Gier. Lib.*, iii, 73; and Spenser." — *Chaucer*, I, 511, 512. Cf. Skeat's remarks on Spenser's tree list in *A Scholar's Pastime*, p. 354.

<sup>2</sup> In þe seson of somere, with Sibelle and Ione,  
Heo greiþed hire til hire gardin, þat grewed so grene;  
þer lyndes and lorers were lent vpon lone,  
þe sauynes and sypres, selcouþ to sene,  
þe palme and þe poplere, þe pirle, þe plone,  
þe Iunipere ientel, Ionynge bi-twene,  
þe rose ragged on rys, richest on Rone,  
I-þeued with þe þorn, trinaunt to sene,  
So tiht.

þer weore Pope-layes prest,  
Nightingales vpon nest,  
Blijest Briddes o þe best,  
In Blossoms so briht.

A shorter list, of somewhat the same type, is found in *Thomas of Erceuldoune*.<sup>1</sup>

After this detailed examination we need delay no longer on the short tree list in *The Squyr of Lowe Degre*. In comparison with some of the lists already cited, even from Chaucer himself, that list is a very

þe Briddes, in Blossoms, þei beeren wel loude  
On olyues and amylliers, and al kynde of trees :  
þe popeiayes perken, and pruynen for proude ;  
On peren and pynappel, þei ioynen in pees,  
On croppus of canel, keneliche þei croude ;  
On grapes þe goldfinch þei gladen and glees.  
þus schene briddus in schawe schewen heore schroude ;  
On firres and fygers, þei fongen heore seetes  
In ffay.

þer weore growyng so grene,  
þe Date wiþ þe Damesene ;  
Turtills troned on trene,  
By sixti, I say.  
þe fyge and þe filbert were fodemed so fayre,  
þe chirie and þe chestein, þat chosen is of hewe,  
Apples and Almaundus, þat honest are of ayre,  
Grapus and garnettes, gayliche þei grewe.

Ouer heor hedes gon hyng  
þe wince and þe wederlyng ;  
Spices speden to spryng,  
In Erbers enhaled.  
þe chyue and þe chollet, þe chibolle, þe cheue,  
þe chouwet, þe cheuerol, þat schaggen on niht ;  
þe persel, þe passenep, poretis to preue,  
þe pyon, þe peere, wel proudliche I-piht ;  
þe lilye, þe louache, launsyng wiþ leue,  
þe sauge, þe sorsecle, so semeliche to siht ;  
Columbyne and Charuwe, Clottes þei creue,  
With Ruwe and Rubarbe, Ragget ariht,  
No lees ;  
Daysye and Ditoyn,  
Ysope and Aueroyn,  
Peletre and Plauntoyne,  
Proudest In pres.

ll. 66-117 (E. E. T. S.).

Kölbing, *Engl. Stud.*, XXIII, 93, comments upon this passage, and points out parallels in *Sg. L. D.*

<sup>1</sup> Scho lede hym in-till a faire herbere,  
Whare frwte was g[ro]wan[d gret plentee] ;  
Pere and appill bothe ryppes þay were,  
The date, and als the damasee ;  
þe fygge, and als so þe wynebery ;  
The nyghtgales byggande on þair neste ;  
þe papeioyes faste abowte gane flye ;  
And throstylls sange wolde hafe no reste.

*Thomas of Erce.* (Thornton MS.), ll. 177-184 (E. E. T. S.).

modest one indeed, and it cannot be shown to have influenced Chaucer in any way.

The second part of the passage from Chaucer<sup>1</sup> is chiefly relied upon to prove the connection between *Sir Thopas* and *The Squyr of Lowe Degre*. In the footnotes will be found the detailed arguments, such as they are, that are supposed to establish the relation. Before taking up these arguments we may note some general characteristics of the phraseology of the passage, and in particular the use Chaucer has made of similar phrases in poems that unquestionably parody nothing. This second part is far more conventional than the lines just examined, and would hardly attract attention at all if it stood alone.

1. The singing of birds in trees and gardens has been a commonplace of poets for thousands of years.

2. "It is no nay" does not appear in *The Squyr of Lowe Degre*, but Chaucer uses it twice in *The Clerkes Tale*, C. T. (E), ll. 817, 1139. Three instances occur in Ros, *La Belle Dame sans Mercy*, ll. 433, 498, 557. It is in *The Batayle of Egyngecourte*, l. 158, and is otherwise common enough.

3. The *sparhawk* is not in the list of birds in *The Squyr of Lowe Degre*,<sup>2</sup> but Chaucer was evidently familiar with the bird, for he refers to it more than once:

the hardy sperhawk eke.

*Parl. of Foules*, l. 338.

He loketh as a sperhawk with his yën.

C. T. (B), l. 4647.

4. The *papeiay* seems to have held a place by a sort of prescriptive right in lists of mediæval birds, and its appearance both in *The Squyr of Lowe Degre* and in *Sir Thopas* proves nothing whatever. Chaucer himself, to say nothing of other poets, uses it elsewhere.

Then is blisful, many a sythe,  
The chelaundre and the papingay.

Then yonge folk entenden ay  
For to ben gay and amorous.

*Rom. of Rose*,<sup>3</sup> ll. 80-83. Cf. *id.*, l. 913.

<sup>1</sup> *Sir Thopas*, ll. 1956-1961 (see p. liii).

<sup>2</sup> Kölbing remarks, *Engl. Stud.*, XI, 502: "Der sparhawk kommt in Sq. l. d. nicht vor; ich möchte glauben Ch. habe ihn zum scherze für den ebenso anlautenden, ordinären *sparrow* Sq. l. d. v. 53 substituiert." Possibly; but the jest does not in the least strike *The Squyr of Lowe Degre*.

<sup>3</sup> In citing passages from *The Romaunt of the Rose*, I wish to make no implications whatever concerning the authorship of the Middle English version. By assuming another translator than Chaucer we merely add another versifier to the long list of Middle English poets who use conventional imagery and phraseology.

Singeth, ful merier than the papeiay.

C. T. (B), l. 2322.

Cf. also *Parl. of Foules*, l. 359.

5. "That Ioye<sup>1</sup> it was to here." This line is not in *The Squyr of Lowe Degre*, but it occurs several times in Chaucer.<sup>2</sup> Moreover, the rhyme *here* : *clere*, though not found in *The Squyr of Lowe Degre*, is a favorite with Chaucer. Cf.

And somme songen clere

Layes of love, that Ioye it was to here.

Chaucer, *Leg. G. W., Prolog.* (B), ll. 139, 140.

But such a Ioye was it to here hem singe.

C. T. (B), l. 4067.

Made him swich feste, it Ioye was to sene.

*Troil. and Cris.*, III, 1228.

Pleyen he coude on every minstralcy,

And singen, that it was a melodye,

To heren of his clere vois the soun.

C. T. (B), ll. 113-115.

alle the stones

That in that cercle shewen clere

It is a wonder thing to here.

*Rom. of Rose*, ll. 1113, 1114.

6. Neither the *thrustelcok* nor a *lay* is mentioned in *The Squyr of Lowe Degre*, but Chaucer twice mentions *lays* in the passages cited in 5 and 9. The *thrastle* appears in *The Squyr of Lowe Degre*, but this is true of most of our other lists of birds, including that from *The Parliament of Foules*. No long list would have been presentable without it.

7. The *wodedowe* is lacking in *The Squyr of Lowe Degre*, and its place is hardly supplied by the *wood[e]wale*, l. 46. The *wodewale*, by the way, appears in *The Romaunt of the Rose*, ll. 658, 914, in *Thomas of Erceuldoune*, etc.

8. "upon the spray." This phrase occurs in *The Squyr of Lowe Degre* in the form "on her spraye," l. 53. Much is made of the fact that the word *spray* is used in our romance as a rhyme-word. But this really proves nothing. If Chaucer needed to borrow the word at all he could easily have got it from *Thomas of Erceuldoune*, which, by the way, offers several parallels to *Sir Thopas*. No importance is to be attached to

<sup>1</sup> Incredible as it may seem, Tunk identifies *Ioye* with *Iaye*, and thus secures another bird. "Es werden in Sir Thopas innerhalb von vier versen fünf vogelnamen aufgezählt: sparhawk, papeiay, ioye, thrustelcok und wodedowue."—*Studien*, p. 47.

<sup>2</sup> "Ioye it was to here" is found in *Le Morte Arthur* (ed. Furnivall), ll. 1479, 1643.

the occurrence of the word *spray*<sup>1</sup> in a poem here and there, but I cite examples to show that the word is no great curiosity.<sup>2</sup>

9. "She sang ful loud and clere." The line most like this in *The Squyr of Lowe Degre* is:

And they sange wyth notes clere (l. 61).

But in Chaucer we find:

And after that he sang ful loude and clere.

C. T. (B), l. 1845

Yet may I singe "O Alma" loude and clere.

C. T. (B), l. 1845.

Ful loude sang ayein the mone shene,

Paraunter, in his briddes wise, a lay

Of love.

*Troil. and Cris.*, II, 920-922.

Ful loude he songe, Com hider, love, to me.

C. T., *Prol.*, l. 672.

Whan he may on these braunches here

The smale briddes singen clere.

*Rom. of Rose*, ll. 87, 88.

<sup>1</sup> Kölbing, *Engl. Stud.*, XI, 502, remarks: "Vielleicht ist es nicht zufällig, dass in *The Squier* (Bishop Percy's Folio MS., Vol. III, p. 263 ff.) einer jüngeren und vielfach gekürzten redaction von Sq. l. d., v. 25 f.: *The sparrow spread upon her spray*, *The throstle song both night and day*, die erwähnung der drossel und die worte *upon her spray* sich wie hier in zwei unmittelbar auf einander folgenden zeilen findet, während Sq. l. d. vier verse dazwischen liegen; es wäre ja doch leicht möglich, dass Ch. von dem gedichte eine hs. vor sich gehabt hätte, die gerade an dieser stelle enger zu der jüngeren fassung stimmte."

<sup>2</sup> He knelyde downe appone his knee,

Vndir-nethe þat grenwode spraye.

*Thomas of Erceles.* (E. E. T. S., Thornton MS.), ll. 85, 86.

Downe þane lyghte þat lady bryghte,

Vndir-nethe þat grenewode spraye.

*id.*, ll. 121, 122.

Scho broghte hym agayne to Eldoune tree,

Vndir-nethe þat grenewode spraye.

*id.*, ll. 297, 298.

The following are of course later than Chaucer:

They proyned hem, and maden hem right gay,

And daunseden, and lepton on the spray.

*Cuckoo and the Nightingale*, ll. 76, 77.

"Hail to the god and goddess of our lay!"

"Hail," quod [he] eke, "O fresh seson of May,

Our moneth glad that singen on the spray."

*Court of Love*, ll. 1381-1384.

The sowne of briddes for to here,  
That on thise bussches singen clere.

*Rom. of Rose*, ll. 101, 102.

And now is Mirthe therin, to here  
The briddes, how they singen clere.

*Rom. of Rose*, ll. 617, 618.

Singen so wel, so goodly, and so clere,  
That in my soule yet me thinketh I here  
The blisful soun.

*Troil. and Cris.*, V, 578-580.

Antigone the shene  
Gan on a Troian song to singe clere,  
That it an heven was hir voys to here.

*Troil. and Cris.*, II, 824-826.

men mighte his bryden here  
Ginglen in a whistling wind as clere.

*C. T. (A)*, *Prolog.*, ll. 169, 170.

At every cours than cam loud minstralcy,  
That never tromped Ioab, for to here,  
Nor he, Theodomas, yet half so clere.

*C. T. (E)*, ll. 1718-1720.

One is constantly in danger of losing sight of the typical, conventional character of mediæval literature and of attributing to individuals what is merely a prevalent style. The real point of Chaucer's good-natured satire is that he is ridiculing typical extravagances and absurdities which would be familiar to everybody. For nearly every line, therefore, in *Sir Thopas* we can point out more than one possible source, or, what is the same thing, more than one target for the satire.

We must, moreover, not forget that Chaucer's natural style is saturated with the style of the romances, and that many lines of *Sir Thopas* which we have not examined can be paralleled in Chaucer's other work. The passages that we have studied show conclusively that the lines from *Sir Thopas* bear a far closer resemblance to Chaucer's own habitual forms of expression than to anything in *The Squire of Lowe Degre*. We need not, therefore, suppose that Chaucer did more than to concentrate in a few lines conventional phrases with which he was familiar from having used them before. The various passages cited by Kölbing and others do not, in most cases, demonstrate that Chaucer had ever seen those identical lines, but merely exhibit material of the same sort as that which he ridiculed.

These considerations gain in weight when we examine Chaucer's list of birds in the *Sir Thopas*. So far is this list from being distinctive<sup>1</sup> that it can easily be made up from Chaucer's own writings or those with which he was certainly familiar.<sup>2</sup> To assume that he went to *The Squyr of Lowe Degre* for his material is a gratuitous begging of the question.

<sup>1</sup> The parody in ll. 1956-1961 is in fact so veiled that a mediæval critic could hardly be expected to see it. The really comical burlesque is in ll. 1950-1955, but those lines, as we have seen, do not resemble, even remotely, the lines in *The Squyr of Lowe Degre*.

<sup>2</sup> For comparison note the following :

For certes, as at my devys,  
 Ther is no place in paradys  
 So good in for to dwelle or be  
 As in that Gardin, thoughte me;  
 For there was many a brid singing,  
 Throughout the yerde al thringing.  
 In many places were nightingales,  
 Alpes, finches, and wodewales,  
 That in her swete song delyten  
 In thilke place as they habytен.  
 Ther mighte men see many flokkes  
 Of turtles and [of] laverokkes.  
 Chalaundes fele saw I there,  
 That wery, nigh forsongen were.  
 And thrustles, terins, and mavys,  
 That songen for to winne hem prys.

*Rom. of Rose*, ll. 651-666.

But nightingales, a ful gret route,  
 That flyen over his heed aboute,  
 The leves felden as they flyen;  
 And he was al with briddes wryen,  
 With popiniay, with nightingale,  
 With chalaundre, and with wodewale,  
 With finch, with lark, and with archaungel.  
 He semede as he were an aungel  
 That doun were comen fro hevene clere.

*Rom. of Rose*, ll. 909-917.

Ther mighte men the royal egle finde,  
 That with his sharpe look perceth the sonne;  
 And other egles of a lower kinde,  
 Of which that clerkes wel devisen conne.  
 Ther was the tyraunt with his fethres donne  
 And greye, I mene the goshawk, that doth pyne  
 To briddes for his outrageous ravyne.

The gentil faucon, that with his feet distreyneth  
 The kinges hond; the hardy *sperhawk* eke,  
 The quayles foo; the merlion that peyneth  
 Him-self ful ofte, the larke for to seke;  
 Ther was the *douve*, with hir eyen meke;  
 The lalous swan, ayens his deth that singeth;  
 The oule eek, that of dethe the bode bringeth;

The list in *The Parlement of Foules*,<sup>1</sup> it will be observed, contains the *sperhawk*, the *douve*, the *popiniay*, the *throstel*; in other words, all the birds, with slight variation, that are mentioned in *Sir Thopas*. The list in *The Squyr of Lowe Degre* contains nineteen birds; that in *The Parlement of Foules* contains thirty-seven. I do not raise the question here which has the priority in time, *The Parlement of Foules* or *The Squyr of Lowe Degre*, but merely emphasize the fact that as far as bird lists<sup>2</sup> are concerned Chaucer needed only to parody himself.

The crane the geaunt, with his trompes soun;e;  
The theef, the chogh; and eek the langlyng pye;  
The scorning lay; the eles foo, the heroun;e;  
The false lapwing, ful of trecherye;  
The stare, that the counseyl can bewrye;  
The tame ruddok; and the coward kyte;  
The cok, that orloge is of thorpes lyte;

The sparrow, Venus sone; the nightingale,  
That clepeth forth the fresshe leves newe;  
The swallow, mordre of the flyës smale  
That maken hony of floures fresshe of hewe;  
The wedded turtel, with hir herte trewe;  
The pecok, with his aungels fethres brighte;  
The fesaunt, scorner of the cok by nighte;

The waker goos; the cukkow ever unkinde;  
The *popiniay*, ful of delicasye;  
The drake, stroyer of his owne kinde;  
The stork, the wreker of avouterye;  
The hote cormeraunt of glotonye;  
The raven wys, the crow with vois of care;  
The *throstel* olde; the frosty felde fare.

*Parl. of Foules*, ll. 330-364.

<sup>1</sup> One of Tunk's arguments is hard to take seriously. He says: "Endlich beginnen im *Sir Thopas* die aufzählung der vögel enthaltenden verse alle mit dem bestimmten artikel. Dem entspricht durchaus die monotone art, in der im S. L. D. die baum- und vogelarten aufgeführt werden, indem auch hier alle solchen verse, 21 an der zahl, mit dem bestimmten artikel anfangen. Im Rosenroman ist der stil auch an derartigen stellen abwechslungsreicher." — *Studien*, p. 47.

To answer this somewhat desperate argument we need but turn to Chaucer's own work. In the list of birds in *The Parlement of Foules*, ll. 337 ff., twenty-four out of twenty-eight consecutive lines begin with *The*. Does this indicate that the passage in *The Parlement of Foules* is modelled on *The Squyr of Lowe Degre*? Note the multitude of *the's* in the tree list in *The Parlement of Foules*, ll. 173 ff., and the passage from *Susannuh*, ll. 66 ff.

<sup>2</sup> One or two other citations will serve to show how conventional these bird lists are:

he is papegai in pyn þat betep me my bale;  
þou trewe tortle in a tour, y telle þe mi tale:  
he is prustle þryuen and pro, þat singeþ in sale,  
þe wilde laueroc, ant wolc, & þe wodewale.

*Johan, Böddeker's Allengl. Dicht.*, ll. 21-24.

The passages already presented afford abundant proof that Chaucer could have got all the material he needed for his burlesque from poems unquestionably older than the *Sir Thopas*. In the second place, these passages are evidently typical literary forms that directly or indirectly served as models for the description of the garden with the trees and singing birds in *The Squyr of Lowe Degre*. The catalogue was one that had been growing more and more conventional since its appearance in the *Roman de la Rose*. This and similar catalogues had been so much in fashion that Chaucer had himself employed them in his earlier works. But as he came more clearly to see how conventional and long-winded they were, he directed his ridicule against them along with other things far-fetched and fantastic. We find little or nothing open to ridicule in his poems later than *Sir Thopas*.

In view of these facts we must conclude that, as far as the passages we have examined are concerned, they afford not a shred of evidence that *The Squyr of Lowe Degre* was in existence in Chaucer's day; or if, for the sake of the argument, we grant its existence in the fourteenth century, that he ever saw or used it.

There is nothing especially peculiar about the catalogue in *The Squyr of Lowe Degre*, which evidently follows earlier models. And, finally, there is no conclusive evidence as to which particular romance is satirized in the lines quoted from *Sir Thopas*. If any is aimed at, there are several that offer a better target than *The Squyr of Lowe Degre*.

Having thus cleared the ground by showing that we are not necessarily bound to regard *The Squyr of Lowe Degre* as the butt of Chaucer's ridicule, we are prepared to give due weight to the evidence for a later date. As long as there is reason to believe that at least a part of our romance had to be placed as early as the last quarter of the fourteenth century, there is great difficulty in satisfactorily accounting for the characteristics of a number of passages in the poem. It is true that the

Early in that May morning,  
Merrely when the birds can sing,  
The throstlecocke, the Nightingale,  
The laueracke, and the wild woodhall.

*Eger and Grime*, ll. 919-922.

I sawe þe throstyl & þe lay;  
þe mawes movyde of hyr songe;  
þe wodwale sange notes gay,  
þat al þe wod a boutte range.

*Thomas of Erceles*. (C), ll. 29-32.

Cf. also the passage from *The Land of Cockayne*, ll. 95-100, p. lvi.

sources of the list of trees and birds go back to an early period. But, although the author embellished his work by drawing upon material current in the fourteenth century, there is nothing to show that *his* work is as old. In other words, there is no reason to believe that the passage containing the list of trees and birds is older than the other catalogue passages that are so marked a stylistic feature of the poem.

It must be admitted that the date of the romance is not easy to fix with certainty.<sup>1</sup> The text has been modernized and otherwise corrupted, in order to fit it for the entertainment of sixteenth-century readers. Accordingly, many words are respelled in sixteenth-century fashion, and the rhymes are sometimes changed from their original forms into forms that no longer agree. In such cases the original rhyme is easily recognized; but where both rhyming words could be changed without disturbing the agreement of sound no trace of the process is left. The spelling, then, is an altogether unsafe test for the age of the piece. But although the forms of the words have been made to conform mainly to sixteenth-century usage, the prevailing forms of the archaisms that persist are those of the fifteenth century.<sup>2</sup> Since, however, any one is free to maintain that the sixteenth-century printers merely modernized a fifteenth-century transcript of a fourteenth-century romance, no valid arguments can be based upon the spelling.

At this point we may best consider the evidence afforded by the metre. *The Squyr of Lowe Degre* is written in the ordinary short line rhyming in couplets, as represented in Gower's *Confessio Amantis*, Chaucer's *Hous of Fame*, and numerous other poems. The verse scheme, rigidly construed, calls for four stresses,

x ' | x ' | x ' | x ' |

with each stress preceded by a light syllable. But no poet, not even Gower or Chaucer, holds himself invariably to this ideal scheme.<sup>3</sup> A line will not infrequently begin with a stressed syllable. This is the case in *The Squyr of Lowe Degre*, where about one line in six is of this

<sup>1</sup> This is sufficiently evident when Bishop Percy, Warton, Price, Bennewitz, Skeat, Kölbing, Kaluza, and Tunk regard it as earlier than Chaucer, while Ritson, Stratmann-Bradley, Brandl, and the N. E. D. assume a later date. The N. E. D. wavers greatly in this matter. Under *alley* it assigns the date to about 1400; then under *absolent* it advances to about 1550; and finally fixes upon about 1475, e.g., s. v. *commendry*. Bradley (*Middle English Dict.*), p. xx, suggests (?) 1475.

<sup>2</sup> Cf. e.g. *abought* (= about), l. 797.

<sup>3</sup> Cf. Paul's *Grundriss der germ. Philologie*, II<sup>1</sup>, 1043.

type.<sup>1</sup> The exact proportion is a somewhat subjective matter, for verse can often be read correctly in more than one way. In the main the metre is remarkably regular,<sup>2</sup> and calls for little comment.<sup>3</sup> Some lines have been corrupted by modernization, but with comparatively few exceptions they can be restored by slight emendation. The text compares favorably with that of Chaucer's *House of Fame* and *The Book of the Duchess* as presented in the manuscripts.<sup>4</sup> In recent editions these two poems have been subjected to vigorous editorial pruning. In reading *The Squyr of Lowe Degre* it is easy to suggest slight modifications of many lines that will obviate the necessity of undue slurring or other devices to make the lines scan according to the ideal verse-scheme. But owing to the fact that we are practically limited to the text of C such emendations can of course be regarded only as possible improvements,<sup>5</sup> though in many cases they are so obviously needed as to justify themselves. Some few lines, however, cannot be made to yield four stresses without more radical treatment than I venture to give them.<sup>6</sup> It is quite possible that here and there verses of three stresses were intentional. There is, at all events, no evidence that some of them ever had more.

On this matter we might easily multiply details, but for determining the age of the romance the really important question at this point

<sup>1</sup> Tunk, p. 22, can find only about a hundred lines of this sort, or about one in eleven. But in order to get this smaller proportion of lines beginning with a stressed syllable he can hardly avoid forcing upon some lines a series of unnatural, mechanical stresses.

<sup>2</sup> The metre of P is in the main of the type found in C. But it has been much corrupted, so as to be in many cases beyond restoration without taking liberties for which we have no warrant. In some lines, however, simple omission suffices. The rhymes are passable, but several rhyme-pairs are little better than assonances. As in all M.E. verse-romances, there is considerable alliteration. Some of this is doubtless intentional, some the result of the use of inherited formulas, and some purely accidental. Tunk has industriously assembled the various alliterative combinations in his dissertation, pp. 26-36, 39-41, to which those who are curious in such matters may be referred. But the value of collections of this sort (except for dissertations) is more than doubtful.

<sup>3</sup> Tunk gives some details, pp. 21-23.

<sup>4</sup> Cf. ten Brink, *Language and Metre of Chaucer*, p. 208, note; and see Skeat's frequent emendations.

<sup>5</sup> One might be tempted to regard the juxtaposition of two stressed syllables as evidence of a corrupt line, and in some cases this may be so, but such lines occur now and then even in work so careful as that of Pope (cf. *Rape of Lock*, l, 138; iv, 120) and of numerous other modern poets.

<sup>6</sup> The more notable cases are ll. 319, 701, 702, 980, 1049, 1086. Possibly some of these may be emended. See notes to ll. 241, 319.

relates to the extent to which final *e* is made syllabic. The evidence afforded by final *e* is mostly of a negative character, though not wholly.<sup>1</sup> The number of lines that would be improved by pronouncing final *e* to accord with Southern and Midland usage in the fourteenth century is small, while the number of lines that would be made metrically impossible if *-e* were made syllabic is relatively large. Some lines are unquestionably careless or betray imperfect mastery of versification. But in a large number of other verses we find words ending in an *-e* which would be pronounced in fourteenth-century verse written in the same dialect as our romance, but which, if we assume the *-e* to be silent, make the line metrically perfect.

Now, investigation of the dialect of the romance shows that the language is substantially like that current in Chaucer's district and Gower's. The few Northern forms are sporadic borrowings, evidently introduced to help out the rhymes, and proving nothing beyond the fact that they are common literary property. We cannot, therefore, assume Northern origin or Northern influence<sup>2</sup> to account for the carelessness in the sounding of final *e*. Moreover, if we are asked to date the piece earlier than Chaucer's time, we may well expect that final *e* will be sounded with something like the regularity that appears in Gower and Chaucer. But although our romance is in the same metre as the *Hous of Fame* and the *Confessio Amantis*, and in a great number of cases presents the very words and phrases used in these and other fourteenth-century poems, such words cannot be pronounced as Chaucer and Gower pronounced them without playing havoc with the lines.<sup>3</sup> If, then, we assume the romance to belong to the fourteenth century, we have to face the surprising fact that it offers a far larger proportion of cases in which final *e* remains silent than is to be found in the long poems with which it is supposed to be contemporary.

Moreover, in reading Chaucer and Gower there is seldom much question whether or not final *e* is to be syllabic. The structure of the

<sup>1</sup> The uncertainty attending the arguments based upon the use of final *e* are well stated by Morsbach, *Mittelengl. Gram.*, I, 109: "Die vielfach unsichere lokalisierung und datierung me. denkmäler, die laxe metrik vieler dichter, der einfluss fremder vorbilder, dichterischer conservatismus und manches andere lassen uns vielfach kaum erkennen, wie weit der prozess des verstummens des auslautenden *-e* in der volkssprache oder in der rede der gebildeten in den einzelnen gegendern fortgeschritten war."

<sup>2</sup> Cf. Paul's *Grundriss der germ. Philologie*, II<sup>1</sup>, 1034.

<sup>3</sup> Cf. Skeat's remark in *Chaucer*, VII, p. liii.

line leaves no choice. But in a metrical system that takes shape in a transitional century like the fifteenth, when final *e* is less and less pronounced, there is often an even choice between sounding the -*e* or shifting the accents so as to make the -*e* unsyllabic. As for *The Squyr of Lowe Degre* we are seldom compelled to assume that -*e* is sounded, though now and then a line runs more smoothly if -*e* is made syllabic. And that this is occasionally so is not surprising. We may well suppose that a poem so abounding in conventional formulas inherited from earlier romances would almost inevitably reproduce some archaisms in sound as well as in form, just as in modern French poetry the final *e* is sounded in certain situations,<sup>1</sup> and as in Pope's rhymes many seventeenth-century pronunciations were continued, though no longer heard in ordinary social intercourse. Poetry is naturally conservative. It would, then, be rather remarkable if without exception the final *e* should become mute in the course of two generations, and it is not in harmony with the usage of fifteenth-century poets.<sup>2</sup> By them the privilege of making a final *e* now and then syllabic would doubtless be felt as a decided convenience. For the most part, however, the later fifteenth-century poets constructed their verse so as to conform to the growing tendency to regard final *e* as unsyllabic.

A careful consideration of the cases in our romance in which syllabic -*e* seems to persist yields the following result. I have, of course, taken no account of such words as *royalté*, *Christenté*, *Hungré*, *vanyté*, *trynyté*, *pryvyté*, etc., for in these words the final vowel is still syllabic in modern English.

32. fyrst[e]	487. muche	1003. love
41. brode	562. muche	1070. harpe
288. swete	811. mete	1091. muche
308. brode	815. salte	1103. muche
320. ducke	876. wolde	1107. muche
345. leve	980. harte	
409. same	981. sayde	

<sup>1</sup> Cf. Ellis, *Early Engl. Pron.*, I, 324.

<sup>2</sup> In fact the syllabic -*e* persisted, though of course losing ground constantly, up to the very end of the M.E. period. See the important remarks in Paul's *Grundriss der germ. Philologie*, II<sup>1</sup>, 1032-1035.

Schick, in his introduction to Lydgate's *Temple of Glas* (E. E. T. S.), p. lxxiii, points out that Lydgate pronounced final *e* "in the main as Chaucer and indeed as Orm pronounced it." Schick inclines to agree with Ellis, *Early Engl. Pron.*, I, 405, in making the time of Caxton the period for the general dropping of final *e*. So, too, Morsbach, *Mittelengl. Gram.*, p. 112.

This makes a total of nineteen probable instances of *-ē*. To these we may add five instances of *withouten*, ll. 367, 370, 384, 678, 921. It is barely possible that the following may have to be included:<sup>1</sup> 12, *wyste*; 388, *chaunge*; 477, *eche*; 723, *were*; 814, *fresshe*; 962, *have*; 999, *take*. These would bring up the number to twenty-six, but a slight shifting of the accents in reading, or a moderate degree of emendation, often obviates the necessity of making *-e* syllabic.

Taking all the instances together, including those referred to in the footnote, we have a total of only about fifty. It is not probable that this number can be much increased, though some lines *can* be read in such a way as to compel the sounding of an *-e*.

Final *es* kept its syllabic value much later than *-e*, and was common even among Northern poets who wrote in the early sixteenth century. In Dunbar's *Thrissill and the Rois*, 1503 (ed. Skeat), there are fourteen examples of syllabic *-is* (*-es*) in seventeen lines. No great significance, therefore, can be attached to the thirty-nine instances of syllabic *-es* in our romance.<sup>2</sup>

The instances of syllabic *-es* are the following:<sup>3</sup>

43. byrdes	317. meates	806. poles
59. foules	464. bordes	819. sayles
61. notes	500. kynges	836. felyoles
73. elles (cf. <i>els</i> , 77)	537. whales	848. cloves
75. kynges	562. dukes	854. thinges
142. worldes	631. dukes	940. worldes
181. beastes	690. lockes	963. whyles
204. goules	692. gynnes	965. pence = ? penyes
231. warres	693. beddes	1072. pypes
283. kinges	711. whales	1106. lordes
285. wordes	714. browes	1116. lordes
307. sydes	752. myrthes	1119. myddes
308. barres	803. knightes	1121. lordes

But the significance of the comparatively meagre list of words with final *ē* becomes clear when we examine verse known to belong to the fourteenth century.<sup>4</sup>

<sup>1</sup> The possibility of finding a syllabic *-e* in the following lines has been considered, but the chances are against it: 49, 77, 87, 97, 218, 290, 294, 295, 377, 398, 448, 511, 573, 584, 620, 645, 757, 790, 832, 901, 963, 1109.

<sup>2</sup> Cf. also Paul's *Grundriss*, II<sup>1</sup>, 1035.

<sup>3</sup> *lordes* is dissyllabic in *W*, l. 312, but not in *C*.

<sup>4</sup> In counting final *e* I have excluded all rhyme-words, and all cases in which a possibility appeared for saving the metre without making the *-e* syllabic. In

The first five passages referred to in the table have each the same number of lines as our romance and are in the same metre, but the proportion of syllabic *-e*'s and *-en*'s in each is overwhelmingly greater.

	LINES	SYLLABIC <i>-e</i>	SYLLABIC <i>-en</i>	SYLLABIC <i>-es</i>
<i>Confessio Amantis</i> . . . . .	V, 2000-3112	317	47	53
<i>Rom. of Rose</i> . . . . .	1-1132	194	54	68
<i>Rom. of Rose</i> . . . . .	2000-3132	117	48	47
<i>Book of the Duchesse</i> . . . .	1-1132	201	27	42
<i>Hous of Fame</i> . . . . .	1-1132	201	41	97
<i>Prologue, C. T.</i> <sup>1</sup> . . . . .	1-858	239		87
<i>Parl. of Foules</i> <sup>2</sup> . . . . .	1-290	68	19	
<i>Cuckoo and Nightingale</i> <sup>2</sup> . .	1-290	120	23	

If we take such a Northern piece as Henryson's *Testament of Cresseid*, c. 1460 (ed. Skeat), we find in 616 lines only two instances<sup>3</sup> of syllabic *-e* (ll. 420, 426), no *-en* forms in the infinitive or elsewhere (not counting participles), and 62 instances of *-is* (= *ēs*). The far higher proportion of syllabic *-e*'s in *The Squyr of Lowe Degre* is hardly to be explained on the ground that our romance belongs to a period much earlier than Henryson's poem, but rather by the fact that it belongs to the Midland region and abounds in formal inherited phrases which compel the use of the extra syllables to fill out the metre. No one could be so conventional and old-fashioned in the use of set phrases as is the author of *The Squyr of Lowe Degre* without retaining more or less of the old-fashioned pronunciation of final *e*. But the lines in which final *e* is pronounced are so exceptional in comparison with the number of lines in which final *e* cannot be pronounced that we are compelled to the conclusion that *C* was composed at a time when final *e* had gradually ceased to be pronounced,—that is, in the fifteenth century.

counting syllabic *-en* and *-es* I have excluded the rhyme-words and all the cases where *-en* would now be syllabic.

<sup>1</sup> Ellis, *Early Engl. Pron.*, p. 341.

<sup>2</sup> Skeat's *Chaucer*, VII, p. lx. Skeat suggests 1403 as the date of *The Cuckoo and the Nightingale*.

<sup>3</sup> Cf. also Skeat's note on *The Court of Love* in his *Chaucer*, VII, p. lxxvii.

As for the rhyme-words, the greater number of them afford no basis for a conclusion concerning the date, but the following are plainly later than Chaucer : <sup>1</sup>

l. 471, chyvalry : sea.	l. 433, fre : curteysly.
l. 615, Ely : fre.	l. 467, kne : gently.
l. 665, eye : sykerly.	l. 315, knee : royally.
l. 343, fe : plentye.	l. 43, thre : melody.

Such rhymes as —

by : defye, 761, ymagery, 95, 209, envy, 381, 403, company, 517, 993, lye, 183, eye, 1065 ;

pryvely : envye, 297 ; spy : utterly, 641 ;

aryse : enemyes, 543 ; thryse : ryse, 699,

may possibly be regarded by such as hold to the fourteenth-century origin of the poem as evidence of mere carelessness in uniting -y and -yē, but such rhymes are exactly what we have a right to expect of a fifteenth-century versifier.

We are not warranted in assuming that all fourteenth-century English poets conformed rigidly to the rules for rhyming followed by Gower and Chaucer. But a uniform deviation from a fourteenth-century system that required the pronunciation of an extra syllable points toward a period when such a pronunciation had become in the main obsolete. We can rely upon no *single* rhyme, which might be regarded as exceptional, but must emphasize the cumulative force of the examples, no one of which conforms to the common fourteenth-century usage.

The considerations already presented are perhaps sufficient. We have, however, one additional bit of evidence of high importance,<sup>2</sup> though hitherto entirely neglected. This is found in the vocabulary. If we assume *The Squyr of Lowe Degre* to be earlier than Chaucer, we must admit that for a piece so short it contains an extraordinary number of words that appear in English for the first time. There are in

<sup>1</sup> For similar instances of rhymes which would have been impossible for Gower or Chaucer, see Skeat's examination of the late *Court of Love* in his *Chaucer*, VII, p. lxxix, etc.

<sup>2</sup> In passing, we may note the almost entire absence of names for the characters in *The Squyr of Lowe Degre*. We do not know the name of the King, of his daughter, of the Squire, or of any other character except the Steward, "Syr Maradose," l. 985. This fact, as far as it goes, seems to point to a late date, or, as Professor Kittredge adds, "to the lack of a single source, at all events." Cf. *The Knight of Curtesy*, which is likewise destitute of proper names.

*The Squyr of Lowe Degre* more than a score of words of which only two or three are known to be earlier than the fifteenth century, and even these do not appear before 1375 or 1380. A single word or two cannot count for much on either side, but as the words multiply they decidedly strengthen the argument for a relatively late date. There is small likelihood that so many unusual terms, most of them names of objects introduced into England comparatively late, should have been used in *The Squyr of Lowe Degre* only (if it were essentially a fourteenth-century romance) and then first again by writers in the late fifteenth or sixteenth century.

It is indeed conceivable that all these unusual words may have been crowded into one piece in the fourteenth century, though, with an exception or two, they do not appear in Gower or Wyclif or Chaucer or any other fourteenth-century writer. But the probability is all the other way. In any case it is unlikely that the word should appear before the thing for which it stands was known.<sup>1</sup>

Absolute certainty in this matter is hardly attainable, and we have to rely largely upon the evidence presented by the quotations in the Oxford Dictionary (N. E. D.). But where the field has been so carefully gleaned as it has been in the preparation of that dictionary, there is strong reason to believe that by further investigation the number of earlier examples will not be largely increased, if at all.

The words in question are the following: <sup>2</sup>

**absolent**, l. 630.

This word, which the N. E. D. attributes to a confusion between *absolute* and *obsolete*, is found in this passage only, though the parallel form *obsolete* occurs in the seventeenth century. The form is established by the rhyme-word *verament*. Such a word as *absolent* might of course have been coined in the fourteenth century, but it certainly seems more in harmony with the pedantry of the fifteenth century.

**alayes**, l. 804.

The earliest example cited in the N. E. D. of *alleys for bowling* is from this line. The next example is from the year 1615. The earliest example of the word in any sense is in Wyclif (A.D. 1382), "a walk in a garden," etc. Chaucer used it in *C. T.* (F), l. 1013. But the word belongs mainly to the fifteenth, sixteenth, and following centuries.

<sup>1</sup> Note the words *head shete*, *jennettes of Spayne*, etc.

<sup>2</sup> For a discussion of the use of *do* as an auxiliary verb in the romance, see note to l. 684.

**algrade**, l. 756.

This term for a wine (see note) is not found in the N. E. D., and I do not recall any other instance of its use in the romances.

**bastarde**, l. 757.

As the name of a wine the earliest example cited in the N. E. D. is of the year 1399; the next from c. 1460.

**bowles**, l. 804.

The earliest known example of this word in the sense required here dates from 1420. Cf. note.

**bugles** (for *begles*), l. 771. See note.

**Beagle** (*begle*) first appears in this passage. The next citation in the N. E. D. is from 1548.

**bumbarde**, l. 1072.

The earliest example in the N. E. D. in the sense of "bassoon" is from Gower's *Conf. Am.*, A.D. 1397. The next is from this passage.

**camaca**, l. 835.

The examples in the N. E. D. are from A.D. 1375, 1393, 1400, 1475 (this passage), 1485. After 1485 the term is cited from only one or two books of an antiquarian character, — Blount's *Law Dict.* (1717) and Rock's *Text Fabr.* (1876).

**carackes**, l. 819.

The first instance of this word in the N. E. D. is from Chaucer, *C. T.* (D), l. 1688.

**chaplet**, l. 306.

The examples in the N. E. D. bear the following dates: 1375, Barbour's *Bruce*; c. 1450, the prose *Merlin*; 1460, Capgrave's *Chron.*; 1480, Caxton's *Chron. Eng.*, etc.

**clokarde**, l. 1071.

This word, in this form, is found nowhere else. The word *clochard*, of which this may be an earlier form, is not known before 1598.

**clothes of Aras**, l. 795.

The first mention of *clothes of Aras* in the N. E. D. is in the form *Drapes d'Arras*. This occurs in the will of John of Gaunt, A.D. 1397. The cloth certainly did not come into general use in England until the fifteenth century.

**costerdes**, l. 833. (See *coster*, N. E. D.)

The earliest known example is from A.D. 1385. See note.

**countre note and dyscant**, l. 790.

The earliest example of these musical terms is from Wyclif, A.D. 1380. The next is from this passage.

**dam[a]ske**, l. 743.

In the sense of a woven fabric no example of *damask* is cited in the N. E. D. before the year 1430.

**dowcemere**, l. 1075.

This is the earliest example cited in the N. E. D. The others are from Hawes (1509), Pepys (1662), Milton (1667), Stainer (1879).

**dromedaryes**, l. 818.

In the sense of "vessels" this is the earliest example in the N. E. D. The next is from A.D. 1520.

**dulcet**, l. 1077.

No example earlier than the fifteenth century is cited in the N. E. D.

**dyscant**, l. 790. (See *countre note*.)

**felyoles**, l. 836.

This word is used in *Early Engl. Allit. Poems* (E. E. T. S.), and is therefore as old as the first quarter of the fourteenth century. But it is not known to have been used later than 1513. See N. E. D., s. v. *filiole*.

**florences**, l. 243.

The first known appearance in English of this name for a coin (early confused with *florin*) is in the year 1400. Cf. N. E. D., s. v. *florin*.

**frankensence**, l. 849.

The earliest example in the N. E. D. is from Sinon-Barthol., *Anecd. Oxon.* (c. 1387), — a learned work. The next is from the *Coventry Myst.* (c. 1450). Then is cited this passage.

**garnarde** (for *garnade* ?), l. 758.

This is the earliest known instance of this name for a wine. The next (and last) example cited in the N. E. D. is from Caxton's *Dial.* (c. 1475).

**head shete**, l. 843.

The earliest mention of *head sheets* is in *Rot. Parl.*, A.D. 1423; the next in Russell's *Book of Nurture*, A.D. 1460; the last in this passage. The word, as well as the thing itself, seems to belong wholly to the fifteenth century.

jennettes of Spayne, l. 749.

The earliest example of this word is from A.D. 1463, with the spelling *genett*. The next example is from this passage.

oy[s]tryche fethers of dyvers hewe, l. 226.

In discussing the military equipment of the time of Henry V, Planché, *British Costume*, 3d ed., p. 198, observes that it "is remarkable for the introduction of the panache, ['generally used instead of the "plume" for the feathers placed upright on the apex of the helmet or bascinet']; the graceful decoration of feathers having been hitherto confined to heraldic crests upon helmets, and never appearing as a mere ornament in England till the reign of Henry V."

In addition to the words and phrases that we have examined, there are several others which look suspiciously late, but the age of which cannot be determined until the Oxford Dictionary has passed judgment upon them.

Since these words and the things for which they stand create a strong presumption in favor of the fifteenth century, it falls to those who advocate an earlier date to find proof of their existence in the England of the fourteenth century. Until this is done we may hold that this body of evidence is of itself practically conclusive in showing that the passages in which they occur are as late as the fifteenth century.

In conclusion, *The Squyr of Lowe Degre* conforms in every particular except orthography to the character to be expected in a work of the fifteenth century. No satisfactory evidence compels us to place it as early as the time of Chaucer, and the assumption of so early a date creates inexplicable difficulties.

By fixing the date about 1450, or possibly a decade earlier, we face no difficult problems, and we harmonize more facts<sup>1</sup> than we can by assuming any other date.<sup>2</sup>

The argument for a fifteenth-century origin is, then, of a cumulative character, and as far as it goes points in one direction. The absence

<sup>1</sup> We need not insist too strongly upon the correspondences between *The Squyr of Lowe Degre* and the fifteenth-century (B) version of *Guy of Warwick*. But that there is a connection between our romance and that version seems highly probable; and this is an additional reason for regarding *The Squyr of Lowe Degre* as later than Chaucer.

<sup>2</sup> To cite a single additional instance, the royal luxury depicted in the romance, though paralleled in many respects in earlier romances, is entirely in harmony with what we know of the court life of the middle of the fifteenth century. At no period much earlier is this true in every particular — certainly not of the fourteenth century — nor is it true of a period much later.

of evidence for an earlier date leaves us free to give full weight to the considerations that have been adduced, and to draw the inference with reasonable certainty that *The Squyr of Lowe Degre* is essentially a fifteenth-century production.

So much for C. As for P, it can hardly be older in its present form than the sixteenth century. The entire absence of syllabic *-e*; the existence in numerous lines of words that would naturally have syllabic *-e* or *-en* in the fourteenth century, but that would make the lines hopelessly unmetrical were *-e* or *-en* to be pronounced; the repeated use of *yee* as an oblique case; the presence of words unknown earlier than the sixteenth century, — all this makes it impossible to assign P to as early a date as even C.

This investigation has dealt primarily with the age of C and P and has left practically untouched the question as to the date of *z*, the metrical version that served as a common basis for C and P. We have seen, however, that there is no evidence that Chaucer knew of the existence of any part of the story, in an early form or otherwise. The assumption of a fourteenth-century origin for *z* is therefore by no means compulsory; and nothing prevents us from assuming, in the absence of proof to the contrary, that *z* itself is a product of the fifteenth century.

## VI. LITERARY CHARACTERISTICS

It is easy to pick flaws in the artistic creations of the Middle Ages by judging them wholly according to the standards of our own time. It is not so easy to estimate a mediæval work from the point of view of the age that produced it, and to regard with sympathy conventional beauties that have long since gone out of fashion.

So it is with the romance before us. By the very thoroughness of our analysis, and by the attempt to trace line by line all possible debts to pieces of somewhat similar type, we run the risk of overlooking the positive charm of more than one passage. The resemblances that we have noted between *The Squyr of Lowe Degre*<sup>1</sup> and several earlier

<sup>1</sup> As for the literary quality of P, in its present mutilated state, the less said the better. But single lines and short passages, when cleared of manifest blunders, are not unworthy of a place in C, and give evidence of the existence of an earlier version quite undeserving of the fate that has overtaken it. We must assume that in its present shape P is the work of a condenser incompetent to make a new version by really assimilating an older one, but able only to hack out fragments here and there and lay them together, or we must regard it as having

poems undoubtedly show that we have to do with a work of no very bold originality in mere subject-matter, but rather with one of a somewhat imitative character. Our analysis has detected a medley of motives and situations long current in earlier romances and here recombined in a fashion partly new but by no means wholly so. We have thus a fresh illustration of the difficulty of inventing an entirely new story. But this very fact makes our romance a peculiarly instructive study, since it gathers up in small compass the essential virtues and defects of the typical metrical romance.

A modern critic applying somewhat severe standards might be tempted to regard a romance that has so much in common with other poems as devoid of individuality and poetic merit. Yet James Russell Lowell, though by no means blind to the limitations of the old romances, has said<sup>1</sup> that it "has passages that are unsurpassed in simple beauty by anything in our early poetry";<sup>2</sup> and in this judgment he stands by no

suffered severely from oral transmission. The constant repetition of "he says," as a means of getting on, gives an impression of childish inability to devise an adequate form of transition, and it is what we might expect in a blundering condensation or in a badly transmitted oral version.

<sup>1</sup> *Literary Essays* (Riverside ed.), I, 331.

<sup>2</sup> This estimate appears in Lowell's brief review of Hazlitt's edition of the romance in *Early Engl. Pop. Poetry*. That this was his sober, settled opinion appears from his comments on the romance in his essay, some years later, on Chaucer, though he does not mention it by name: "English narrative poetry, as Chaucer found it, though it had not altogether escaped from the primal curse of long-windedness so painfully characteristic of its prototype, the French Romance of Chivalry, had certainly shown a feeling for the picturesque, a sense of color, a directness of phrase, and a simplicity of treatment which give it graces of its own and a turn peculiar to itself. In the easy knack of story-telling, the popular minstrels cannot compare with Marie de France. The lightness of fancy, that leaves a touch of sunshine and is gone, is painfully missed in them all. Their incidents enter dispersedly, as the old stage directions used to say, and they have not learned the art of concentrating their force on the key-point of their hearers' interest. They neither get fairly hold of their subject, nor, what is more important, does it get hold of them. But they sometimes yield to an instinctive hint of leaving off at the right moment, and in their happy negligence achieve a result only to be matched by the highest successes of art. [Lowell here quotes *Sq. L. D.*, II, 91-102.]

"It is true that the old rhymer relapses a little into the habitual drone of his class, and shows half a mind to bolt into their common inventory style when he comes to his *gins* and *pins*, but he withstands the temptation manfully, and his sunshine fills our hearts with a gush as sudden as that which illuminates the lady's oriel. Coleridge and Keats have each in his way felt the charm of this winsome picture, but have hardly equalled its hearty honesty, its economy of material, the supreme test of artistic skill." — *Literary Essays* (Riverside ed.), III, 325, 326.

means alone. There is, when all is said, a delicacy of feeling in many passages, a naïveté, an originality of tone, that can move even the modern reader.

We may admit without hesitation that the piece shares the characteristic defect of most of the works of its class in that it somewhat lacks imagination and that the emotion does not so permeate the whole as to be everywhere vital. Sometimes, indeed, the emotion is merely described in a curiously external fashion. Nor can one feel that the poet has at every point improved his opportunities, even according to mediæval standards. More than one situation might have been made more genuinely tragic if the full possibilities of the theme had been realized. Most of us, I fancy, are not deeply moved by the grief of the Lady over the body that she cherishes so tenderly. We rather wonder at her extraordinary taste in keeping an embalmed corpse for seven years in her bedroom.

On the other hand, there is no trace of burlesque or, indeed, of humor. As remarked elsewhere, the suggestion of Brandl<sup>1</sup> that the piece is a parody on the romances of the "exile and return" type is borne out by nothing in the incidents or their setting.

But, as in most mediæval tales, the interest is made to depend mainly upon incidents and things external; and the incidents and the characters are not remarkably unlike what we find in earlier romances. In all this we recognize the somewhat mechanical character of the workmanship, and we see clearly why the mediæval verse-romance finally perished. All reasonable permutations of characters and incidents had been so often worked through that the making of romances became at last reduced almost to the level of a mere formula.

We must admit frankly, then, that in our romance there is no special ingenuity in the bare plot. It contains little but what a facile versifier, tolerably well read in the older romances, could in a sense find all ready for use. Some novelty appears in the preservation for seven years of the dead body of the Steward, but otherwise the motives and the situations are not unusual.

There is, moreover, some absurdity in the development of the story. We can pardon the instantaneous surrender of the Lady when the Squire declares his love, for that is a well understood mediæval convention. But the long exchange of speeches between the Lady and the Squire (ll. 534-636) when he has repeatedly appealed to her to save

<sup>1</sup> Paul's *Grundriss der germ. Philologie*, II<sup>1</sup>, 657.

his life by letting him in and she has at last recognized her lover, is sufficiently diverting. These lines may be in part misplaced. At all events they show confusion and are doubtless to some extent interpolated. The excision of a considerable passage does much to restore a reasonable sequence.<sup>1</sup> The remainder of the piece, which strains to the breaking point the fidelity motive, presents the King and father in a singular light. He is quite ready to accept the Squire in due time as his son-in-law, and he tenderly loves his daughter. But he allows her to be consumed with grief for seven years, while she cherishes the body of the traitor Steward. More than a score of the Steward's men know that the Squire is uninjured in the fight and that the face of their leader has been disfigured and his body placed before the Lady's chamber door. But no whisper of the secret shared by that numerous company comes to the ears of the Lady in seven years. If we had an entirely trustworthy text, unmutilated by copyists or reciters, we might fairly charge the author with remarkable density or remarkable carelessness in construction. But we are perhaps not warranted in holding the original author thus strictly to account.

The general drift of the romance shows, however, that the author was much more concerned with what his characters were to say than with what they were to do. In fact, the paucity of incident is somewhat notable. The Squire is the central figure—or is intended to be. Yet apart from his declaration of love, his service in the King's hall, and his fight with the Steward, he has little or nothing to do. He does indeed go abroad for seven years to perform feats of arms, but what his exploits were we learn only in general terms. For once the usual dragon and the giant fail to appear. The Lady's part is limited to receiving kindly the Squire's addresses, to preserving for seven years the (supposed) body of her lover, and to rejecting all offers to take another suitor. The King admires the Squire, sends him abroad, and welcomes him home; but though the King is an indispensable figure, he actually does little besides talk. All this is in entire harmony with the conventional treatment of mediæval themes, and goes far toward relieving the author of *The Squyr of Lowe Degre* from special responsibility.

But we have not entirely exhausted the debt of the author to his predecessors; for the piece draws largely upon other romance material not merely in the larger outlines but in expression, and is thickly

<sup>1</sup> For a detailed discussion of these matters, see the Excursus (pp. lxxxiii ff.) on C, ll. 571-636.

sprinkled with the stereotyped commonplaces of the thirteenth, fourteenth, and fifteenth century romances. In fact, apart from some passages in the speeches, a large proportion of the lines may be paralleled in some form or other. A good deal of the poem parallels itself.<sup>1</sup> There is a marked tendency to repeat single lines or groups of lines, and especially to repeat favorite words and phrases. This sort of repetition is a marked stylistic feature of many other mediæval poems, though of course the proportions vary.<sup>2</sup>

Like most mediæval romancers, the author succeeds better in details than in construction. In his enumeration of plants and birds, rare viands, costly wines, instruments of music, armor, he is clearly in his element. The richness of his descriptions contrasts strikingly with the unadorned simplicity of much of his narrative. He has a keen eye for color, and is a master of the art of producing gorgeous effects by the mere heaping together of the trappings of royalty and chivalric society. Indeed, in purely pictorial writing that revels in rich phrasing

<sup>1</sup> Abundant illustration of these matters may be found in the Notes.

<sup>2</sup> The following list does not pretend to be complete but merely to indicate the character of some of the phrasing.

A favorite word of transition is *anone*, which appears in ll. 326, 441, 463, 470, 485, 492, 501, 506, 534, 577, 707, 727, 856, 867, 884, 908, 1011, 1039, 1049, 1092, 1101, 1122. With about the same meaning *some* (sometimes combined with *anone* in the phrase *some anon*) is found in ll. 126, 315, 340, 341, 398, 441, 460, 463, 493, 496, 578, 649, 651, 654, 685, 695, 856, 865, 866, 876, 895, 901, 903, 1007, 1025, 1062, 1065, 1093, 1099, 1105, 1106, 1122. In *Guy of Warwick* (A), ll. 123-1254 (i.e. in 1132 lines), *anon* occurs thirteen times; *some* only seven times.

The common *both . . . and* of the romances occurs about once in every forty lines; e.g. ll. 8, 10, 48, 135, 168, 178, 215, 312, 323, 360, 435, 450, 461, 481, 561, 589, 664, 717, 756, 760, 802, 880, 883, 892, 1101, 1103.

The usual method of strengthening the meaning of an adjective, a verb, or an adverb is to prefix *full* or *ryght*. In this way *full* (in l. 6, *fully*, in all others, *full*) is used in the following passages: ll. 26, 54, 56, 57, 118, 228, 229, 331, 340, 394, 413, 467, 468, 569, 620, 646, 660, 714, 720, 792, 811, 812, 840, 864, 876, 881, 903, 909, 1003, 1017, 1064, 1089, 1099, 1106. *Ryght* is not so frequent, but it occurs in the following lines: 66, 92, 150, 316, 337, 434, 637, 896, 917, 1003, 1024. Cf. Chaucer, *C. T.* (A), ll. 3392, 3629, 3644, 3789, etc. Yet Chaucer quite outdoes our romance in his fondness for *ful*. In the course of 596 lines, *C. T.* (A), ll. 3201-3796, he uses it not less than thirty-seven times. In *Guy of Warwick* (A), ll. 123-1255, the favorite adverb in place of *ful* is *wel*, occurring thirty-three times. In *Sir Amadace* (ed. Robson) *fulle* is used thirty-four times in 764 lines.

*Many a* is used in ll. 373, 722, 746, 788, 952, 1016, 1090. So, too, in Chaucer, *C. T.* (A), ll. 3237, 3342, 3619, etc.

*By and by* is found in ll. 96, 184, 192, 210, 294, 928, 1066.

Favorite adjectives like *fayre*, *fre*, *bryght*, *gentyll*, and many combinations that recur frequently are commented upon in the Notes.

as Elizabethan poetry does there are few short pieces that surpass our romance. The spectacular glitter and pageantry of mediæval court life, with the gay clothing, the stately ceremonial of the dining hall, the luxury of the royal bedchamber, appeal to the poet and pervade his verse. And though he has to some degree followed earlier models, he paints all these splendors with a zest and delight entirely free from self-consciousness. But so exact are his descriptions that, as we have seen, we may pretty accurately date the romance by a critical study of the life that he depicts. This sort of elaboration has its stylistic dangers, but it is here managed with much skill. The author evidently endeavors to set forth in his verse what his own time would regard as the highest ideal of royal luxury. The singular richness of the vocabulary in these passages I have commented upon elsewhere. In this respect the tone of the romance is in a sense literary rather than popular, and better suited to a reader or reciter than to a singer, but this does not mean that the tone is forced or, in a bad sense, artificial.

As for the metrical form, the technique of the verse can, perhaps, hardly be judged with entire fairness, for the text has suffered badly from careless copying. But so exacting a judge as Lowell did not hesitate to call the author "a good versifier"<sup>1</sup> despite some lines evidently as bad to him as to any one. Such praise may seem high for more than one line as transmitted to us, but a moderate degree of emendation usually makes everything smooth.

In conclusion, we can praise *The Squyr of Lowe Degre* only with considerable reservations, and do not seek a place for it among the great creative poems of the world. But it is interesting, at times charming, and it more than holds its own among poems of its class. It is mercifully brief, and not infrequently is content to hint at situations that in other romances are detailed with indefatigable prolixity. This may have been a concession to the growing impatience with the tediousness of the older romances. At all events the step was in the right direction. The poem seems to have been popular, and deservedly so, in the sixteenth century, and it does not lack admiring readers even in our time. It is generally neglected in the ordinary history of English literature as being a mere type of a class; but in its brilliancy of description and its passages of genuine poetry it rises far above the level of the average fifteenth-century romance. Its limitations are obvious enough, but simple justice compels us to recognize its equally obvious merits.

<sup>1</sup> *Literary Essays* (Riverside ed.), I, 331.

## EXCURSUS ON LINES 571-636 OF C

### I

This passage breaks the connection and seems strangely incoherent. Professor Kittredge inclines to regard the whole as an interpolation, and comments as follows :

The Lady has been roused from sound sleep by the appeal of the Squire to her to let him in (ll. 534-546). She goes to the door but does not at once open it, for she is not sure that this midnight visitor is her own Squire. She will open to none but her lover, and she requires the Squire to identify himself. This he does (ll. 567-570).

Now while they are talking (see l. 637) — i.e. during the rather long conversation in ll. 534-570 — the enemy have been approaching, and before the Lady can open her door the fight begins. It is described in ll. 643 ff., and the upshot of the fight (the Squire's being conducted to the King) comes in properly in ll. 661-668. During the fight the Lady has stood in terror at the door, but of course with the door shut. If there had been another minute (after l. 570) *before the fight began*, she would have let the Squire in ; but she could hardly "undo the door" while the furious struggle was in progress. As soon as there is quiet, however, she opens, and finds the Steward. Lines 669-672 are transitional and resumptive. In a modern story one might say : "Now we must return to the Lady, who, it will be remembered, had risen and, clad only in a mantle, had gone to the door. There she had stood, with the door closed, during the fight. Now (and here the narrative begins to go forward again), as soon as it was quiet, she opened the door, dropping her mantle in her agitation, and went out. She regretted that she had delayed so long. 'Had I but risen and let the Squire in as soon as he cried "undo," he would now be safe. I waited to parley with him, and he has been killed.'"

There is no proper place for love talk or any kind of conversation after l. 570. The Lady at that point learns that it is *her* Squire and that he is in horrible danger. Remarks like those in ll. 571-636 would be highly inopportune and even exasperating. One might almost hold that too much time is taken up by the conversation in ll. 534-570, since the enemy were perceived by the Squire before l. 534 ; but perhaps

the Steward wishes the Squire to say something — to commit himself further — before he attacks him.

It is of course *possible* that ll. 571-594 are in place<sup>1</sup> and that the interpolation consists of ll. 595-636. Lines 605-610 are particularly absurd. Why should the Lady philosophize when death is at the door and she knows it is? The *Libius* passage is certainly an interpolation. Lines 615-636 seem to have been suggested to the interpolator by ll. 77 ff. (which are genuine and appropriate).

## II

On the interesting and difficult question as to the relation of ll. 571-636 to P, Professor Kittredge makes the following suggestions:

Are C 571-636 absolutely spurious, or are they genuine but misplaced? Certainly there is no place in C to which the passage can be transferred. A comparison with P may throw some light on the problem.

Lines 571-578 of version C are perhaps genuine, but seem more likely to have been added by the interpolator. If they are genuine, the interpolation of course begins not with l. 571 but with l. 579.

Lines 579-594 are appropriate to the *first* interview, but not to the *second*. Cf. P 49 ff., — a passage which shows striking similarities.

Lines 595-600 should be compared with P 57-62, which are in dialogue and are much livelier. It is proper for the Squire, *in the first interview*, to suggest (as in P) that it is all very well for the Lady to recommend a knightly career but that he has not the means to pursue it; and it is then equally proper for the Lady to offer him the necessary gold. The passage in C (where the Lady does all the talking) looks like a muddling of an original dialogue; at all events it is (like 579-594) appropriate to the first interview between the lovers, not to the second.

Lines 611-614, if spoken at the first interview, would make a fitting reply of the Lady to the Squire's mention of Libius and Guy in his lament (which she overhears) in C 75-86.<sup>2</sup> The Squire wishes he were

<sup>1</sup> It is evident that ll. 571-594 are, to say the least, not all required by the context. Lines 571-578 seem, however, entirely appropriate at this point and do not consume an inordinate amount of time. In other essentials I agree with Professor Kittredge.

<sup>2</sup> Some such passage as C 75-86 doubtless ought to occur in P but has been lost. — K.

of noble kin, or else as wight as Libius, Gawain, or Guy of Warwick. The Lady answers: "Though you are of simple kin, you may win me if you act as Libius and Guy did." The rhymes and the phraseology are so similar in the two passages that one almost feels that C 611-614 were meant to come immediately after the speech containing C 73-80. Surely, then, C 611-614 may fairly be said to belong to the first interview.

Lines 615-636 are a manifest interpolation, whatever one may think of the rest of the passage under discussion.

May we not reasonably draw the following inferences?

1. C, ll. 571-636 (with the possible exception of 571-578) are an interpolation, and do not belong to C at all.

2. The nucleus of the interpolation was a version of the first interview that resembled the account of this interview preserved (imperfectly) in P.

3. This nucleus may be recognized (substantially) in C 579-614, which are in the main not spurious but belong to a version of the first interview different from that in C. Thus C 579-614 are not properly a part of C, but were inserted by some person who wished to prolong the second interview, and who utilized for that purpose another version of the poem.

4. Lines 605-610 are spurious, being the work of the interpolator. The same is perhaps true of lines 571-578. One or both of these passages were written for the purpose of attaching the long speech (579-609, 611-614) to the second interview.

We have, then, *a part of the version of The Squyr of Lowe Degre represented by P* inserted in C in the wrong place. In P the same passage is preserved (though very imperfectly) in the right place. In P the first interview should close with l. 66, and then should come an account of how the Squire returned to take his leave and called out "Undo your door!"



## TEXTS

## HERE BEGYNNETH VNDO YOURE DORE

**W** It was a squyre of lowe degre [a ii]  
y<sup>t</sup> loued y<sup>e</sup> kynges doughter of hūgre,  
y<sup>e</sup> squyre was curtes & kynd,  
eche mā hī loued & was his frēde ;  
He serued the kȳge her fader dere, 5  
Fully the tyme of seuen yere ;  
For he was marshall of his hall,  
And set the lordes bothe grete and small.  
An hardy man he was, and wyght,  
Bothe in batayll and in fyght; 10  
But euer he was styll mournynge,  
And no man wyst for what thyng ;  
And all was for that fayre lady,  
The kynges doughter of hungry.  
There wyst no wyght in crystente 15  
How well he loued that lady free.  
He loued her more than seuen yere,  
yet was of loue neuer the nere.  
He was not ryche of golde and fe,  
A gentylman borne for sothe was he. 20

---

## THE SQUIER

**P** It was a squier of England borne, [page 444]  
He wrought a forfett against the crowne,  
Against the crowne *and* against the fee :  
In England tarry no longer durst hee,  
For hee was vexed beyond the fome 5  
Into the *kings* land of Hungarye.  
He was no sooner beyond the fome,  
But into a service he was done;

## THE SQUYR OF LOWE DEGRE

C

It was a squyer of lowe degre  
 That loved *the* kings doughter of Hungre.  
 The squir was curteous *and* hend,  
 Ech man him loved *and* was his frend ;  
 He served the kyng her father dere, 5  
 Fully the tyme of seven yere ;  
 For he was marshall of his hall,  
 And set the lords both great *and* smal.  
 An hardy man he was, and wight,  
 Both in batayle and in fyght ; 10  
 But ever he was styll mornyng,  
 And no man wyste for what thyng ;  
 And all was for that [fayre]<sup>1</sup> lady,  
 The kynges doughter of Hungry.  
 There wyste no wyghte in Christente<sup>2</sup> 15  
 Howe well he loved that lady fre ;  
 He loved her more then seven yere,  
 Yet was of<sup>3</sup> love never *the* nere.  
 He was not ryche of golde and fe,  
 A gentyll man forsoth was he. 20

<sup>1</sup> W.

<sup>2</sup> C *chryntente*.

<sup>3</sup> C *he of her*. Cf. W.

P

Such a service he cold him gett,  
 He served the kings daughter in her seate ; 10  
 Such a service he was put in,  
 He served the *kings* daughter with bread *and* wine :  
 He served this lady att table *and* chesse  
 Till hee had woone her love to his.

He was made usher of the hall, 15  
 The setter of the *lords* both great *and* small.

**W** To no man durst he make his mone,  
 But syghed sore hym self alone.  
 And euer more, whan he was wo,  
 In to his chambre wolde he go;  
 And through the chābre he toke the way, 25  
 In to a garden that was full gaye;  
 And in that gardyn, as I wene,  
 was an arbor fayre and grene,  
 And in that arbor was a tree,  
 A fayrer in the worlde myght none be; 30  
 The tree it was of cypresse, [a ii, back]  
 The fyrste tree that Ihesu chese;  
 The sotherne<sup>1</sup> wode and the sykamoure,  
 The rede rose and the lely floure,  
 The boxe, the beche, and the laurell tree, 35  
 The date, and also the damyse,<sup>2</sup>  
 The fylberdes hangynge to the grounde,  
 The fygge tree and the mapyll rounde,  
 And other trees there were many one,  
 The pyany, the popeler, and the playne, 40  
 with brode braunches all aboute,  
 within the erber and eke withoute;  
 On euery braunche satte byrdes thre,  
 Syngynge with grete melodye,  
 The laueroke and the nyghtyngale, 45  
 The ruddocke and the woodwhale,  
 The pye and the popyngaye,  
 The throstell sange both nyght an[d] daye,

<sup>1</sup> *W socherne.*<sup>2</sup> *W damy se.*

**P** The squier was soe curterous *and* kind,  
 Every man loved him *and* was his freind.

*And* alwaies when the squier was woe,  
 Into his arbour he wold goe; 20  
 The maple trees were faire *and* round,

- C To no man durst he make his mone,  
 But syghed sore hymselfe alone.  
 And evermore, whan he was wo,  
 Into his chambre would he goo ;  
 And through the chambre he toke the waye, 25  
 Into the gardyn, that was full gaye ;  
 And in the garden, as I wene,  
 Was an arber fayre and grene,  
 And in the arber was a tre,  
 A fayrer in the world might none be ; [A.ii.] 30  
 The tre it was of cypresse,  
 The fyrst<sup>1</sup> tre that Jesu chese ;<sup>2</sup>  
 The sother-wood and sykamoure,<sup>3</sup>  
 The reed rose and the lyly-floure,  
 The boxe, the beche, and the larel-tre, 35  
 The date, also the damyse,  
 The fylbyrdes hangyng to the ground,  
 The fygge-tre, and the maple round,  
 And other trees there was mane ane,<sup>4</sup>  
 The pyany, the popler, and the plane, 40  
 With brode braunches all aboute,  
 Within the arbar, and eke withoute ;  
 On every braunche sate byrdes thre,  
 Syngynge with great melody,  
 The lavorocke and the nightyngale, 45  
 The ruddocke [and]<sup>5</sup> the wood[e]wale,  
 The pee and the popiniaye,  
 The thrustele sange<sup>6</sup> both nyght and daye,

<sup>1</sup> Cf. W.    <sup>2</sup> C chose.    <sup>3</sup> C lycamoure.    <sup>4</sup> C one.    <sup>5</sup> W.    <sup>6</sup> C saynge.

- P The filbert hangs downe to the ground,  
 The iay iangles them amonge,  
 The marttin song many a faire songe,  
 The sparrow spread upon her spray, 25  
 The throstle song both night and day,



- C The marlyn, and the wrenne also,  
 The swalowe whippyng to and fro, 50  
 The iaye iangled them amonge,  
 The larke began that mery songe,  
 The sparowe spredde her on her spraye,  
 The mavys songe with notes full gaye,  
 The nuthake with her notes newe, 55  
 The sterlyng set her notes full trewe,  
 The goldefynche made full mery chere,  
 Whan she was bente upon a brere,  
 And many other foules mo,  
 The osyll, and the thrusshe also; [A .ii. back] 60  
 And they sange wyth notes clere,  
 In confortyng that squyere;  
 And evermore, whan he was wo,  
 Into that arber wolde he go,  
 And under a bente he layde hym lowe, 65  
 Ryght even under her chambre wyndowe;  
 And lened hys backe to a thorne,  
 And sayd, "Alas, that I was borne!  
 That I were ryche of golde<sup>1</sup> and fe,  
 That I might wedde that lady fre! 70  
 Of golde good, or some treasure,  
 That I myght wedde that lady floure!  
 Or elles come of so gentyll kynne,  
 The ladyes love that I myght wyne.  
 Wolde God that I were a kynges sonne, 75  
 That ladyes love that I myght wonne!  
 Or els so bolde in eche fyght,  
 As<sup>2</sup> Syr Lybius that gentell<sup>3</sup> knyght,  
 Or els so bolde in chyvalry,  
 As Syr Gawayne, or Syr Guy; 80  
 Or els so doughty of my hande  
 As was the gyaunte Syr Colbrande,

<sup>1</sup> C *goldy*.      <sup>2</sup> C *as was*.<sup>3</sup> C second l very much blurred.

- C And [it]<sup>1</sup> were put in ieopede  
 What man shoulde wyne that lady fre,  
 Than should no man have her but I, 85  
 The kinges doughter<sup>2</sup> of Hungry."  
 But ever he sayde, "Wayle a waye!  
 For poverte passeth all my paye!"  
 And as he made thys rufull chere,  
 He sowned downe in that arbere. [A .iiii.] 90  
 That lady herde his mournyng all,  
 Ryght under the chambre wall;  
 In her oryall there she was  
 Closed well with royall glas;  
 Fulfilled it was with ymagery, 95  
 Every wyndowe by and by,  
 On eche syde had there a gynne,  
 Sperde with many a dyvers pynne.  
 Anone that lady, fayre and fre,  
 Undyd a pynne of yvere, 100  
 And wyd the windowes<sup>3</sup> she open set,  
 The sunne shone in at her closet,  
 In that arber fayre and gaye  
 She sawe where that squyre lay.  
 The lady sayd to hym anone, 105  
 "Syr, why makest thou that mone?  
 And whi thou mournest night *and* day  
 Now tell me, squyre, I thee pray;

<sup>1</sup> Ritson.    <sup>2</sup> C *goughter*.    <sup>3</sup> For *windowes*, by dittography?

- 
- P The lady lay in her chamber hind, 35  
*And* heard the squier still mourning;  
 Shee pulled forth a pin of ivorye,  
 Like the sun itt shone by and by;  
 Shee opened the casement of a glasse,  
 Shee saw the squier well where hee was, 40  
 "Squier," shee sayes, "for whose sake  
 Is *that* mourning *that* thou<sup>1</sup> dost make?"

<sup>1</sup> P *yo*" erased before *thou*.

- C And, as I am a true lady,  
 Thy counsayl shall I never dyscry; 110  
 And, yf it be no reprefe to thee,  
 Thy bote of bale yett shall I be."  
 And often was he in wele and wo,  
 But never so well as he was tho.  
 The squyer set hym on hys kne, 115  
 And sayde, "Lady, it is for thee,  
 I have thee loved this seven yere,  
 And bought thy love, lady, full dere.  
 Ye are so ryche in youre aray  
 That one word to you I dare not say, [A .iii. back] 120  
 And come ye be of so hye kynne,  
 No worde of love durst I begynne.  
 My wyll to you yf I had sayde,  
 And<sup>1</sup> ye therwith not well apayde,  
 Ye might have bewraied me to the kinge, 125  
 And brought me sone to my endyngne.  
 Therfore, my lady fayre and fre,  
 I durst not shewe my harte to thee;  
 But I am here at your wyll,  
 Whether ye wyll me save or spyll; 130  
 For all the care I have in be,  
 A worde of you might comfort me;  
 And, yf ye wyll not do so,  
 Out of this land I must nedes go;  
 I wyll forsake both lande and lede, 135  
 And become an hermyte in uncouth stede;  
 In many a lande to begge my bread,  
 To seke where Christ was quicke and dead;

<sup>1</sup> C *dan.*

- 
- P "Ladye," he sayes, "as I doe see, [page 445]  
 Of my mourninge I dare not tell yee,  
 For you wold complaine unto our king,  
 And hinder me of my livinge." 45

C     A staffe I wyll make me of my spere,  
       Lynen cloth I shall none were; 140  
       Ever in travayle I shall wende,  
       Tyll I come to the worldes ende;  
       And, lady, but thou be my bote,  
       There shall no sho come on my fote;  
       Therefore, lady, I the praye, 145  
       For hym that dyed on Good Frydaye,  
       Let me not in daunger dwell,  
       For his love that harowed hell."

      Than sayd that lady milde of mode,  
       Ryght in her closet<sup>1</sup> there she stode, [No signature] 150  
       "By hym that dyed on a tre,  
       Thou shalt never be deceyved for me;  
       Though I for thee should be slayne  
       Squyer, I shall the love agayne.  
       Go forth, and serve my father the kynge, 155  
       And let be all thy styll mournynge;  
       Let no man wete that ye were here,  
       Thus all alone in my arbere;<sup>2</sup>  
       If ever ye wyll come to your wyll,  
       Here and se, and holde you styll. 160  
       Beware of the stewarde, I you praye,  
       He wyll deceyve you and he maye;  
       For, if he wote of your woyng,  
       He wyl bewraye you to<sup>3</sup> the kynge;  
       Anone for me ye shall be take, 165  
       And put in pryson for my sake;  
       Than must ye nedes abyde the lawe,  
       Peraventure both hanged and drawe.  
       That syght on you I would not se,  
       For all the golde in Christente. 170

<sup>1</sup> C closed.<sup>2</sup> C arbery.<sup>3</sup> C unto.

P     "Squier," shee sais, "as I doe thrive,  
       Never while I am woman alive!

- C** For, and ye my love should wynde,  
 With chyvalry ye must begynne,  
 And other dedes of armes to done,  
 Through whiche ye may wynde your shone;  
 And ryde through many a peryllous place, 175  
 As a venterous man to seke your grace,  
 Over hylles and dales, and hye mountaines,  
 In wethers wete, both hayle and raynes,  
 And yf ye may no harbroughe se,  
 Than must ye lodge under a tre, [No signature] 180  
 Among the beastes wyld and tame;  
 And ever you wyll gette your name;  
 And in your armure must ye lye,  
 Every<sup>1</sup> nyght than by and by,  
 And your meny everychone, 185  
 Till seven yere be comen and gone;  
 And passe by many a peryllous see,  
 Squyer, for the love of me,  
 Where any war begynneth to wake,  
 And many a batayll undertake, 190  
 Throughout the land of Lumbardy,  
 In every cytie by and by.  
 And be avised, when thou shalt fight,  
 Loke that ye stand aye in the right;  
 And, yf ye wyll take good hede, 195  
 Yet all the better shall ye spede;  
 And whan the warre is brought to ende,  
 To the Rodes then must ye wende;

<sup>1</sup> C *Euery.*

- P** Squier,<sup>1</sup> if you will my love have,  
 Another fashion you must itt crave, 50  
 For you must to the feild, *and* fight,  
*And* dresse you like *an*<sup>2</sup> other wise knight;  
*And* ever the formost I hold you first,  
*And* ever my fater hold you next,

<sup>1</sup> P *Squier, shee sais.*

<sup>2</sup> P &.

- C And, syr, I holde you not to prayes,  
 But ye there fyght thre Good Frydayes; 200  
 And if ye passe the batayles thre,  
 Than are ye worthy a knyght to be,  
 And to bere armes than are ye able  
 Of gold and goules sete with sable;  
 Then shall ye were a shelde of blewe, 205  
 In token [that] ye shall be trewe,  
 With vines of golde set<sup>1</sup> all aboute,  
 Within your shelde and eke without,  
 Fulfylled with ymagery,  
 And poudred with true loves by and by. [B.i.] 210  
 In the myddes of your sheld ther shal be set  
 A ladyes head, with many a frete,  
 Above the head wrytten shall be  
 A reason for the love of me:  
 Both O and R shall be therin, 215  
 With A and M it shall begynne.  
 The baudryke, that shall hange therby,  
 Shall be of white sykerly,  
 A crosse of reed therin shall be,  
 In token of the Trynyte. 220  
 Your basenette shall be burnysshed bryght,  
 Your ventall shalbe well dyght,  
 With starres of gold it shall be set,  
 And covered with good veluet.<sup>2</sup>  
 A corenall clene corven newe, 225  
 And oy[s]tryche fethers of dyvers hewe.  
 Your plates unto you[r] body<sup>3</sup> enbraste  
 Sall syt full semely in your waste.  
 Your cote armoure of golde full fyne,  
 And poudred well with good armyne. 230  
 Thus in your warres shall you ryde,  
 With syxe good yemen by your syde,

<sup>1</sup> C yet.<sup>2</sup> Cf. *veluet*, *Rom. of Rose* (ed. Skeat), l. 1420, and Chaucer's *veluïttes*, *C.T.(F)*, l. 644.<sup>3</sup> C body shalbe.

C And whan your warres are brought to ende,  
 More fether behoveth to you to wende,  
 And over many perellous streme, 235  
 Or ye come to Jerusalem,  
 Through feytes, and feldes, *and* forestes thicke,  
 To seke where Christe were dead and quykke;  
 There must you drawe your swerde of were,  
 To the sepulchre ye must it bere, [B .i. back] 240  
 And laye it [there up]on the stone,  
 Amonge the lordes everychone;  
 And offre there florences fyve,  
 Whyles that ye are man on lyve;  
 And offre there florences thre, 245  
 In tokenyng of the Trynyte;  
 And whan that ye, syr, thus have done,  
 Than are ye worthy to were your shone;  
 Than may ye say, syr, by good ryght,  
 That you ar proved a venturous knyght. 250  
 I shall you geve to your rydinge  
 A thousande pounce to your spendinge;  
 I shall you geve hors and armure,  
 A thousande pounce of my treasure;  
 Where through that ye may honoure wynn, 255  
 And be the greatest of your kynne.  
 I pray to God and Our Lady,  
 Sende you the whele of vycory,  
 That my father so fayne may be,  
 That he wyll wede me unto thee, 260  
 And make the king of this cowntre,  
 To have *and* holde in honeste,

---

P *And* hee will take such favor to yee, 55  
 Soone marryed together wee shalbee."  
 "Lady," he saies, "*that* is soone said:  
 How shold a man to the feild, was *never* arraid?  
 Lady," he said, "itt were great shame  
 A naked man shold ryde from home." 60

- C Wyth welth and wyne to were the crowne,  
 And to be lorde of toure and towne ;  
 That we might our dayes endure 265  
 In parfyte love that is so pure ;  
 And if we may not so come to,  
 Other wyse then must we do ;  
 And therfore, squyer, wende thy way,  
 And hie the fast on thy iournay, [B .ii.] 270  
 And take thy leve of kinge and quene,  
 And so to all the courte bydene.  
 Ye shall not want at your goyng  
 Golde, nor sylver, nor other thyng.  
 This seven yere I shall you abyde, 275  
 Betyde of you what so betyde ;  
 Tyll seven yere be comen and gone  
 I shall be mayde all alone."  
 The squyer kneled on his kne,  
 And thanked that lady fayre and fre ; 280  
 And thryes he kyssed that lady tho,  
 And toke his leve, and forth<sup>1</sup> gan go.  
 The kinges steward stode full nye,  
 In a chambre fast them bye,  
 And hearde theyr wordes wonder wele, 285  
 And all the woynge every dele.  
 He made a vowe to heaven kynge,  
 For to bewraye that swete thyng,  
 And that squyer taken shoulde be,  
 And hanged hie on a tre ; 290  
 And that false stewarde full of yre,  
 Them to betraye was his desyre ;  
 He bethought hym nedely,  
 Every daye by and by,  
 How he myght venged be 295  
 On that lady fayre and fre,  
 For he her loved pryvely,

<sup>1</sup> C forth he.

- C** And therfore dyd her great envye.  
Alas! it tourned to wrother heyle<sup>1</sup>  
That ever he wyste of theyr counsayle. [B .ii. back] 300

<sup>1</sup> **C** *wroth her heyle.*

**W** But leue [we] of that stewarde here, [b iii] 301  
 And speke we more of that squyere,  
 How he to his chambre wente,  
 whan he past fro that lady gente.  
 There he arayed him in scarlet reed, 305  
 And set his chapelet on his heed,  
 A belte a boutte his sydes two,  
 with brode barres to and fro;  
 A horne aboute his necke he caste,  
 And forthe he wente than at the laste 310  
 To do his offyce in the hall  
 Amonge the lordes grete and small.  
 He toke a whyte yerde in his hande,  
 Before the kynge than he gan stande,  
 And soone he set him on his kne, 315  
 And serued the kynge full ryally,  
 With deynte metes that were dere,  
 with partryche, pecocke, and plouer,  
 with byrdes in brede ybake,  
 The tell, the ducke, and the drake, 320  
 The cocke, the curlue, and the crane,  
 with fesauntes fayre, there were no wane,  
 Bothe storkes and snytes<sup>1</sup> there were also,  
 And venyson fresse of bucke and do,  
 And other deyntes many one 325  
 for to sette afore the kynge anone;  
 And whan the squyer had doone so,  
 He serued the hall bothe to and fro.  
 Eche man hym loued in honeste,  
 Hye and lowe in theyr degre, 330  
 So dyde the kynge full sodenly, [b iii, back]  
 And he wyst not wherfore nor why,  
 The kynge behelde the squyer well,  
 And all his reymente euery dele,  
 Hym thought he was the semelyest man, 335

<sup>1</sup> W *suytes*.

C But leve we of the stewarde here, 301  
 And speke we more of that squyer,  
 Howe he to his chambre wente,  
 Whan he paste from that lady gente.  
 There he araied him in scarlet reed, 305  
 And set his chaplet upon his head,  
 A belte about his sydes two,  
 With brode barres to and fro ;  
 A horne about his necke he caste,  
 And forth he went [than]<sup>1</sup> at the last 310  
 To do hys office in the hall  
 Among the lordes both great and small.  
 He toke a white yeard in his hande,  
 Before the kynge than gane he stande,  
 And sone he sat hym on his knee, ✓ 315  
 And served the kynge<sup>2</sup> ryght royally,  
 With deynty meates that were dere,  
 With partryche, pecoke, and plover,  
 With byrdes in bread ybake,  
 The tele, the ducke, and the drake, 320  
 The cocke, the curlewe, and the crane,  
 With fesauntes fayre, theyr were no wane,  
 Both storkes and snytes ther were also,  
 And venyson freshe of bucke and do,  
 And other deyntes many one, 325  
 For to set afore the kynge anone :  
 And when the squyer had done so,  
 He served the<sup>3</sup> hall [bothe]<sup>4</sup> to and fro.  
 Eche man hym loved in honeste,  
 Hye and lowe in theyr degre, [B .iii.] 330  
 So dyd the kyng full sodenly,  
 And he wyst not wherfore nor why.  
 The kynge behelde the squyer wele,  
 And all his rayment every dele,  
 He thoughte he was the semylyest man 335

<sup>1</sup> W.<sup>2</sup> C *kyuge*.<sup>3</sup> C *they*.<sup>4</sup> W.

**W** That euer in the worlde he sawe or<sup>1</sup> than.  
 Thus sate the kyng & ete ryght nought,  
 But on his squyer was all his thought.  
 Anone the stewarde toke good hede,  
 And to the kyng full soone he yede, 340  
 And soone he tolde vnto the kyng,  
 All theyr wordes and theyr wowynge;  
 And how she hyght hym lande and fe,  
 Golde and syluer g[r]ete plente,  
 And how he<sup>2</sup> sholde his leue take, 345  
 And become a knyght for her sake.  
 "And thus they talked bothe in fere,  
 And I drewe me nere and nere,  
 Had I not come in, veryly,  
 The squyer had layen her by, 350  
 And whan he was ware of me,  
 Full fast awaye gan he fle;  
 That is southe: lo, here is my hande  
 To fyght w<sup>t</sup> hym whyles I may stande."  
 The kyng sayd to the stewarde tho, 355  
 "I may not beleue it sholde be so;  
 Hath he be so bonayre and benynge,  
 And serued me syth he was yinge,  
 And redy with me in euery nede,  
 Bothe trewe in worde and eke in dede, 360  
 I maye not leue, by nyght nor daye, [b iiij]  
 My doughter dere he wyll betraye,  
 Nor not to come her chambre nye,  
 That fode to fonde with no folye;  
 T[h]oughe she wolde to hym consente, 365  
 That louely lady fayre and gente,  
 I trowe hym so well withouten drede,  
 That he wolde neuer do that dede;  
 But yf he myght that lady wyne,  
 In weddelocke to welde withouten synne. 370

<sup>1</sup> W of.<sup>2</sup> W she.

C That ever in the worlde he sawe or than.  
 Thus sate the kyng and eate ryght nought,  
 But on his squyer was all his thought.

Anone the stewarde toke good hede,  
 And to the kyng full soone he yede, 340

And soone he tolde unto the kyng  
 All theyr wordes and theyr woynges;  
 And how she hyght hym lande and fe,  
 Golde and sylver great plentye,  
 And how he should his leve take, 345

And become a knight for her sake:  
 "And thus they talked bothe in fere,  
 And I drewe me nere and nere,  
 Had I not come in, verayly,  
 The squyer had layne her by, 350

But whan he was ware of me,  
 Full fast away can he fle;  
 That is sothe: here [is]<sup>1</sup> my hand  
 To fight with him while I may stand."

The kyng sayd to the steward tho, 355  
 "I may not beleve it should be so;  
 Hath he be so bonayre *and* benyngne,  
 And served me syth he was yinge,<sup>2</sup>  
 And redy with me in every nede,  
 Bothe true of word, and eke of dede, [B .iii. back] 360

I may not beleve, be nyght nor daye,  
 My doughter dere he wyll betraye,  
 Nor to come her chambre nye,  
 That fode to longe with no foly;  
 Though she would to hym consente, 365

That lovely lady fayre and gente,  
 I truste hym so well withouten drede,  
 That he would never do that dede;  
 But yf he myght that lady wyne,  
 In wedlocke to welde withouten synne, 370

<sup>1</sup> W.

<sup>2</sup> C *I was younge.*

**W** And yf she wyll assente hym tyll,  
 That squyere is worthy to have none yll.  
 For I haue seen that many a page  
 Haue become men by maryage.  
 Then it is semly to that squyer 375  
 To haue my doughter by this manere,  
 And eche man in his degree  
 Become a lorde of ryaltee,  
 By fortune and by other grace,  
 By herytage and by purchase. 380  
 Ther fore, stewarde, be ware here by,  
 Dyffame not for none enuy;  
 It were grete ruthe he sholde be spylte,  
 Or put to dethe withouten gylte;  
 And more reuth of my doughter dere, 385  
 For chaungynge of that ladyes chere;  
 I wolde not for my crowne so newe  
 That lady chaüged hyde or hewe;  
 Or for to put thy solle<sup>1</sup> in drede,  
 But thou myght take theym with y<sup>e</sup> dede, 390  
 for yf it maye be founde in the, [b iij, back]  
 That thou them fame for enmyte,<sup>2</sup>  
 Thou shalte be taken as a felon,  
 And put full depe in my pryson,  
 And fetered fast vnto a stone, 395  
 Tyll .xii. yeres be comen and gone,  
 And drawen with hors throught<sup>3</sup> this cyte,  
 And soone hanged vpō a tree;  
 And<sup>3</sup> yf thou may thy selfe excuse,  
 This dede thou shalte no waye refuse; 400  
 And therefore, Steward, take good hede,  
 How thou wylte answer to this dede."  
 The stewarde answered with grete enuy,  
 "That I haue sayd I wyll stande therby;  
 To suffre dethe and endlesse wo, 405

<sup>1</sup> For soule? selfe? Cf. l. 399, and C.

<sup>2</sup> W enuyte.

<sup>3</sup> Cf. C.

C And yf she [wyll] assent him tyll,  
 The squyer is worthy to have none yll.  
 For I have sene that many a page  
 Have become men by mariage;  
 Than it is semely that<sup>1</sup> squyer 375  
 To have my doughter by this manere,  
 And eche man in his degre  
 Become a lorde of ryaltye,  
 By fortune and by other grace,  
 By herytage and by purchace: 380  
 Therfore, stewarde, beware hereby,  
 Defame hym not for no envy:  
 It were great reuth he should be spylte,  
 Or put to death withouten gylte;  
 And more ruthe of my doughter dere, 385  
 For chaungyng of that ladyes chere;  
 I woulde not for my crowne so newe,  
 That lady chaunge hyde or hewe;  
 Or for to put thyselfe in drede,  
 But thou myght take hym with the dede. [No sig.] 390  
 For yf it may be founde in thee  
 That thou them fame for enmyte,<sup>2</sup>  
 Thou shalt be taken as a felon,  
 And put full depe in my pryson,  
 And fetered fast unto a stone, 395  
 Tyl .xii. yere were come and gone,  
 And drawen wyth hors throughe the cyte,  
 And soone hanged upon<sup>3</sup> a tre;  
 And thou may not thy selfe excuse,  
 This dede thou shalt no wise refuse; 400  
 And therfore, steward, take good hed,  
 How thou wilt answeere to this ded."'  
 The steward<sup>e</sup> answered with great envy,  
 "That I have sayd, I<sup>4</sup> wyll stand therby;  
 To suffre death and endlesse wo, 405

<sup>1</sup> C that the. Cf. W.<sup>2</sup> C enmyte.<sup>3</sup> C vopn.<sup>4</sup> C sayd that I.

**W** Syr kynge, I wyll neuer go therfro ;  
 For, yf that ye wyll graunt me here  
 Strength of men and grete powere,  
 I shall hym take this same nyght,  
 In chambre with your doughter bryght ; 410  
 For I shall neuer be gladde of chere,  
 Tyll I be vengyd of that squyere."  
 Than sayd the kynge full curteysly,  
 Unto the stewarde that stode hym by,  
 "Thou shalte haue strength ynough w<sup>t</sup> the, 415  
 Men of arms .xxx. and thre,  
 To watche that lady moche of pryce,  
 And her to kepe frome her enmyes.  
 For there is no knyght in crystente  
 That wolde betraye that lady fre" — 420

END OF FRAGMENTS OF W.

C Syr kynge, I wyl never go therfro ;  
 For, yf that ye wyll graunt me here  
 Strength of men and great power,  
 I shall hym take this same nyght,  
 In<sup>1</sup> chambre with your doughter bright ; 410  
 For I shall never be gladde of chere,  
 Tyll I be venged of that squyer."

Than sayd the kynge full curteysly  
 Unto the stewarde, that stode hym by,  
 "Thou shalte have strength ynough with the, 415  
 Men of armes .xxx. and thre,  
 To watche that lady muche of pryce,  
 And her to kepe fro her enemyes.  
 For there is no knyght in Chrystente,  
 That wolde betray that lady fre, [No signature] 420  
 But he should dye under his shelde  
 And I myght se hym in the feldde ;  
 And therfore, stewarde, I the pray,  
 Take hede what I shall to the say ;  
 And if *the* squiere come<sup>2</sup> to-night, 425  
 For to speke with that lady bryght,  
 Let hym say whatsoever he wyll,  
 And here and se and holde you styll ;  
 And herken well what he wyll say,  
 Or thou with him make<sup>3</sup> any fray 430  
 So he come not her chambre win,  
 No bate on hym loke thou begyn,  
 Though that he kysse that lady fre,  
 And take his leave ryght curteysly,  
 Let hym go, both hole and sounde, 435  
 Without wemme or any wounde ;  
 But yf he wyl her chamber breke,  
 No worde to hym that thou do speke.  
 But yf he come with company,  
 For to betraye that fayre lady, 440

<sup>1</sup> C *In the.*<sup>2</sup> C *come not.*<sup>3</sup> C *made.*

C     Loke he be taken soone anone,  
       And all his meyne everychone,  
       And brought with strength to my pryson,  
       As traytour, thefe, and false felon ;  
       And yf he make any defence, 445  
       Loke that he never go thence ;  
       But loke thou hew hym al so<sup>1</sup> small,  
       As flesshe whan it to the potte shall.  
       And yf he yelde hym to thee,  
       Brynge him both saufe and sounde to me. [C .i.] 450  
       I shall borowe, for seven yere  
       He shall not<sup>2</sup> wedde my doughter dere :  
       And therfore, stewarde, I thee praye,  
       Thou watche that lady nyght and daye."  
       The stewarde sayde the kynge untyll, 455  
       "All your bidding<sup>3</sup> I shall fulfill."  
       The stewarde toke his leave to go,  
       The squyer came fro chambre tho :  
       Downe he went into the hall,  
       The officers sone can he call, 460  
       Both ussher, panter, and butler,  
       And other that in office were ;  
       There he them warned sone anone  
       To take up the bordes everychone.  
       Than they<sup>4</sup> dyd his commaundement, 465  
       And sythe unto the kyng he went ;  
       Full lowe he set hym on his kne,  
       And voyded his borde full gentely ;  
       And whan the squyre had done so,  
       Anone he sayde the kynge unto, 470  
       "As ye are lorde of chyvalry,  
       Geve me leve to passe the sea,  
       To prove my strenthe with my ryght hande,  
       On Godes enemyes in uncouth land ;  
       And to be knowe in chyvalry, 475

<sup>1</sup> C also.<sup>2</sup> C uot.<sup>3</sup> C bygdgdyng.<sup>4</sup> C thant hey.

- C In Gascoyne, Spayne, and Lumbardy;  
 In eche batayle for to fyght,  
 To be proved a venterous knyght."  
 The kyng sayd to the squyer tho,  
 "Thou shalt have good leve to go; [C .i. back] 480  
 I shall the gyve both golde and fe,  
 And strength of men to wende with thee;  
 If thou be true in worde and dede,  
 I shall thee helpe in all thy nede."  
 The squyer thanked *the* kyng anone, 485  
 And toke his leve and forth can gone,  
 With ioye, and blysse, *and* muche pryde,  
 With all his meyny by his syde.  
 He had not ryden but a whyle,  
 Not the mountenaunce of a myle, | 490  
 Or he was ware of a vyllage,  
 Anone he sayde unto a page,  
 "Our souper soone loke it be dyght,  
 Here wyll we lodge all to-nyght."  
 They toke theyr ynnes in good intende, 495  
 And to theyr supper soone they wente.  
 Whan he was set, and served at meate,  
 Than he sayd he had forgete  
 To take leve of that lady fre,  
 The kynges doughter of Hungre. 500  
 Anone the squyer made him yare,<sup>1</sup>  
 And by hymselfe forth can he fare;  
 Without strength of his meyne,  
 Unto the castell than went he.  
 Whan he came to the posterne gate, 505  
 Anone he entred in thereat,

<sup>1</sup> C ayre.

- 
- P "Thou shalt have gold, thou shalt have fee,  
 Streight of men *and* royaltie."  
 Shee went to a chest of ivorye,

- C And his drawen swerd in his hande,  
 There was no more with him wolde stande:  
 But it stode with hym full harde,  
 As ye shall here nowe of the stewarde. [C .ii.] 510  
 He wende in the worlde none had be<sup>1</sup>  
 That had knowen of his pryvite;  
 Alas! it was not as he wende,  
 For all his counsayle the stewarde [kende].<sup>2</sup>  
 He had bewrayed him to the kyng 515  
 Of all his love and his woynge;  
 And yet he laye her chambre by,  
 Armed with a great company,  
 And beset it one eche syde,  
 For treason walketh wonder wyde. 520  
 The squyer thought on no mystruste,  
 He wende no man in the worlde had wyste;  
 But yf he had knowen, by<sup>3</sup> Saynt John  
 He had not come theder by his owne;  
 Or yf that lady had knowen his wyll, 525  
 That he should have come her chamber tyll,  
 She would have taken hym golde and fe,  
 Strength of men and royalte;  
 But there ne wist no man nor grome  
 Where that squyer was become; 530  
 But forth he went hymselfe alone  
 Amonge his servauntes everychone.  
 Whan that he came her chambre to,  
 Anone he sayde, "Your dore undo!  
 Undo," he sayde, "nowe, fayre lady! 535  
 I am beset with many a spy.

<sup>1</sup> C bene.<sup>2</sup> Ritson.<sup>3</sup> C ne by.

- 
- P And feicht out a *hundred*<sup>11</sup>. and *three*.  
 "Squier," shee saies, "put this in good lore; 65  
 When this is done, come feitch thee more."  
 Shee had no sooner these words all said,  
 But men about her chamber her father had laid:

**C** Lady, as whyte as whales bone,  
 There are thyrty agaynst me one.  
 Undo thy dore! my worthy wyfe,  
 I am besette with many a knyfe. [C .ii. back] 540  
 Undo your dore! my lady swete,  
 I am beset with enemyes great;  
 And, lady, but ye wyll aryse,  
 I shall be dead with myne enemyes.  
 Undo thy dore! my frely floure, 545  
 For ye are myne, and I am your."

That lady with those wordes awoke,  
 A mantell of golde to her she toke;  
 She sayde, "Go away, thou wicked wyght,  
 Thou shalt not come here this nyght; 550  
 For I wyll not my dore undo  
 For no man that cometh therto.  
 There is but one in Christente  
 That ever made that forwarde with me;  
 There is but one that ever bare lyfe, 555  
 That ever I hight to be his wyfe;  
 He shall me wedde, by Mary bryght,  
 Whan he is proved a venterous knyght;  
 For we have loved this seven yere,  
 There was never love to me so dere. 560  
 There lyeth on me both kyng and knyght,  
 Dukes, erles, of mucche might.  
 Wende forth, squyer, on your waye,  
 For here ye gette none other praye;  
 For I ne wote what ye should be, 565  
 That thus besecheth love of me."

---

**P** "Open your doore, my lady alone,  
 Heere is twenty, I am but one." 70

"I will never my dore undoe  
 For noe man *that* comes me to,  
 Nor I will never my dore unsteake  
 Until I heare my father speake."

- c "I am your owne squyr," he sayde,  
 "For me, lady, be not dismayde.  
 Come I am full pryvely  
 To take my leave of you, lady." [C .ii.] 570  
 "Welcome," she sayd, "my love so dere,  
 Myne owne dere heart and my squyer ;  
 I shall you geve kysses thre,  
 A thousande pounce unto your fe,  
 And kepe I shall my maydenhede ryght, 575  
 Tyll ye be proved a venturous knyght.  
 For yf ye should me wede anone,  
 My father wolde make slee you soone.  
 I am the kynges doughter of Hungre,  
 And ye alone that have loved me, 580  
 And though you love me never so sore,  
 For me ye shall never be lore.  
 Go forth, and aske me at my kynne,  
 And loke what graunt you may wyne ;  
 Yf that ye gette graunte in faye, 585  
 My selfe therto shall not say nay ;  
 And yf ye may not do so,  
 Otherwyse ye shall come to.  
 Ye are bothe hardy, stronge, *and* wight,  
 Go forth *and* be a venterous knight. 590  
 I pray to God and our Lady,  
 To send you the whele of victory,  
 That my father so leve he be,  
 That [he] wyll profer me to thee.  
 I wote well it is lyghtly sayd, 595  
 'Go forth, and be nothyng afrayde.'  
 A man of worshyp may not do so,  
 He must have what neds him unto ;  
 He must have gold, he must have fe,  
 Strength of men and royalte. [C .iii. back] 600  
 Golde and sylver spare ye nought,  
 Tyll to manhode ye be brought ;

- C** To what batayll soever ye go,  
 Ye shall have an hundreth pounce or two;  
 And yet to me, syr, ye may saye, 605  
 That I woulde fayne have you awaye,  
 That profered you golde and fe,  
 Out of myne eye syght for to be.  
 Neverthelesse it is not so,  
 It is for the worshyp of us two. 610  
 Though you be come of symple kynne,  
 Thus my love, syr, may ye wyne,  
 Yf ye have grace of victory,  
 As ever had Syr Lybyus, or Syr Guy,  
 Whan the dwarfe and mayde Ely 615  
 Came to Arthoure kyng so fre,  
 As a kyng of great renowne,  
 That wan the lady of Synadowne,  
 Lybius was graunted the batayle tho,  
 Therfore the dwarfe was full wo, 620  
 And sayd, 'Arthur, thou arte to blame.  
 To bydde this chylde go sucke his dame  
 Better hym semeth, so mote I thryve,  
 Than for to do these batayles fyve  
 At the chapell of Salebraunce.' 625  
 These wordes began great distaunce;  
 The[y] sawe they had the victory,  
 They kneled downe and cryed mercy;  
 And afterward, syr, verament,  
 They called hym knyght absolent: [No signature] 630  
 Emperours, dukes, knyghtes, and quene,  
 At his commaundement for to bene.  
 Suche fortune with grace now to you fall,  
 To wyne the worthiest within the wall,  
 And thynke on your love alone, 635  
 And for to love that ye chaunge none."  
 Ryght as they talked thus in fere,  
 Theyr enemyes approched nere and nere,

- C**      Foure and thyrti armed bryght  
 The steward had arayed hym to fyght. 640  
 The steward was ordeyned to spy,  
 And for to take him<sup>1</sup> utterly.  
 He wende to death he should have gone,  
 He felled seven men agaynst hym one;  
 Whan he had them to grounde brought, 645  
 The stewarde at hym full sadly fought,  
 So harde they smote together tho,  
 The stewardes throte he cut in two,  
 And sone he fell downe to the grounde,  
 As a traitour untrew with many a wound. 650  
 The squyer sone in armes they hente,  
 And of they dyd his good garmente,  
 And on the stewarde they it dyd,  
 And sone his body therin th[e]y hydde,  
 And with their swordes his face they share, 655  
 That she should not know what he ware;  
 They cast hym at her chambre dore,  
 The stewarde that was styffe and store.  
 Whan they had made that great affraye,  
 Full pryvely they stale awaye; [No signature] 660  
 In arme[s] the[y] take that squyer tho,  
 And to the kynges chambre can they go,  
 Without wemme or any wounde,  
 Before the kynge bothe hole and sounde.

<sup>1</sup> C *them*.

- 
- P**      Then they tooke the squier alone, 75  
*And* put him into a chamber of from;<sup>1</sup>  
*And* to the gallow tree they be gone,  
*And* feitched downe a hanged man.  
 The[y] leaned him to her chamber dore,  
 The dead might fall upon the floore; 80  
 They mangled him soe in the face,  
 The<sup>2</sup> lady might not know who he was.

<sup>1</sup> For stone? K.

<sup>2</sup> P *they*.

C As soone as the kynge him spyed with eye, 665  
 He sayd, "Welcome, sonne, sykerly!  
 Thou hast cast thee my sonne to be,  
 This seven yere I shall let thee."

Leve we here of this squyer wight,  
 And speake we of that lady bryght, 670  
 How she rose, that lady dere,  
 To take her leve of that squyer.

Also naked as she was borne,  
 She stod her chambre dore beforene.  
 "Alas," she sayd, "and weale away!  
 For all to long now have I lay"; 675

She sayd, "Alas, and all for wo!  
 Withouten men why came ye so?  
 Yf that ye wolde have come to me,  
 Other werninges there might have be. 680

Now all to dere my love is bought,  
 But it shall never be lost for nought";

And in her armes she toke hym there,

Into the chamber she dyd hym bere;

His bowels soone she dyd out drawe, 685

And buryed them in Goddes lawe.

She sered that body with specery,

With wyrgin waxe and commendry;

---

P Shee harde the swords ding *and* crye;  
 The lady rose upp by and by  
 Naked as *ever* shee was borne, 85

Saving a mantle her beforene;

Shee opened the chamber dore,

The dead man fell upon the flore.

"Alacke," shee saith, "*and* woe is aye!

Something to long *that* I have lay. 90

Alacke," shee sais, "*that ever* I was borne!

Squier, now thy liffe dayes are forlorne!

I will take thy fingars *and* thy flax,

I will throwe them well in virgin<sup>1</sup> wax;

<sup>1</sup> P *virgins*.

- C And closed hym in a maser tre,  
 And set on hym lockes<sup>1</sup> thre. [D .i.] 690  
 She put him in a marble stone,  
 With quaynt gynnes many one ;  
 And set hym at hir beddes head,  
 And every day she kyst that dead.  
 Soone at morne, whan she uprose, 695  
 Unto that dead body she gose,  
 Ther<sup>2</sup> wold she knele downe on her kne,  
 And make her prayer to the Trynite,  
 And kysse that body twyse or thryse,  
 And fall in a swowne or she myght ryse. 700  
 Whan she had so done,  
 To chyrche than wolde she gone,  
 Than would she here masses fyve,  
 And offre to them whyle she myght lyve :  
 "There shall none knowe but heven kynge 705  
 For whome that I<sup>3</sup> make myne offrynge."  
 The kyng her father anone he sayde :  
 "My doughter, wy are you dysmayde ?  
 So feare a lady as ye are one,  
 And so semely of fleshe and bone, — 710  
 Ye were whyte as whales bone,

<sup>1</sup> C *lackes*.<sup>2</sup> C *Therefore*.<sup>3</sup> C *I* very badly blurred.

- P I will thy bowells out drawe, 95  
*And* bury them in christyan lawe;<sup>1</sup>  
 I will wrapp thee in a wrapp of lead,  
*And* reare thee att my beds head.  
 Squier," shee sayes, "in powder thoust lye;  
 Longer kept thou cannott bee; 100  
 I will ches thee in a chest of stree,  
*And* spice thee well with spicerye,  
*And* bury thee under a marble stone,  
*And* every day say my praiers thee upon,  
*And* every day, whiles I am woman alive, 105  
 For thy sake gett masses fyve."

<sup>1</sup> P *grave*; but cf. C l. 686. K.

C  
Nowe are ye pale as any stone ;  
Your ruddy read as any chery,  
With browes bent *and* eyes full mery ;  
Ye were wont to harpe and syng, 715  
And be the meriest in chambre comyng ;  
Ye ware both golde and good veluet,  
Clothe of damaske with saphyres set ;  
Ye ware the pery on your head,  
With stones full oryent, whyte and read ; [D.i. back] 720  
Ye ware coronalles of golde,  
With diamoundes set many a foulde ;  
And nowe ye were clothes of blacke,  
Tell me, doughter, for whose sake ?  
If he be so poore of fame, 725  
That ye may not be wedded for shame,  
Brynge him to me anone ryght,  
I shall hym make squyer and knight ;  
And, yf he be so great a lorde,  
That your love may not accorde, 730  
Let me, doughter, that lordynge se ;  
He shall have golde ynouge with thee."  
"Gramercy, fater, so mote I thryve,

P Through the praying of our Lady alone,  
 Saved may be the soule of the hanged man.  
 "Squier," shee saies, "now for thy sake  
 I will never weare no clothing but blacke. 110  
 Squier,<sup>1</sup> Ile never looke att other thing,  
 Nor never weare mantle nor ringe."

Her father stood under an easing bore,  
*And* heard his daughter mourning *ever* more ;  
 " Daughter," he sais, " for whose sake  
 Is *that* sorrow *that* still thou makes ?"  
 " Father," shee sayes, " as I doe see,  
 Itt is for no man in Christentye.  
 Father," shee sayes, " as I doe thrive, [page 446]

<sup>1</sup> P *Squier, shee sais.*

C For I mourne for no man alyve.  
 Ther is no man, by heven kyng, 735  
 That shal knowe more of my mournynge."  
 Her father knewe it every deale,  
 But he kept it in counsele:  
 "To-morowe ye shall on hunting fare,  
 And ryde, my doughter, in a chare, 740  
 It shalbe covered with veluet reede,  
 And clothes of fyne golde al about your hed,  
 With dam[a]ske, white and asure blewe,  
 Wel dyapred with lyllyes newe;  
 Your pomelles shalbe ended with gold, 745  
 Your chaynes enameled many a folde;  
 Your mantel of ryche degre,  
 Purpyl palle and armyne fre;  
 Jennettes of Spayne, that ben so wyght,  
 Trapped to the ground with veluet bright; [D .ii.] 750  
 Ye shall have harpe, sautry, and songe,  
 And other myrthes you(amonge)  
 Ye shall have rumney and malmesyne,  
 Both ypocrasse and vernage wyne,  
 Mountrose and wyne of Greke, 755  
 Both algrade and respice eke,  
 Antioche and bastarde,  
 Pyment also and garnarde;

---

P Itt is for noe man this day alive; 120  
 For yesterday I lost my kniffe;  
 Much rather had I have lost my liffe!"  
 "My daughter," he sayes, "if itt be but a blade,  
 I can gett another as good made."  
 "Father,<sup>1</sup> there is never a smith but one 125  
 That [can] smith you such a one."

"Daughter,<sup>2</sup> to-morrow I will a hunting fare,  
 And thou shalt ryde uppon thy chaire,

<sup>1</sup> P *ffather, shee sais.*

<sup>2</sup> P *daughter, hee sais.*

- C Wyne of Greke and muscadell,  
 Both clare, pyment, and rochell. 760  
 The reed your stomake to defye,  
 And pottes of osey set you by.  
 You shall have venison ybake,  
 The best wylde foule *that* may be take.  
 A lese of grehound<sup>1</sup> with you to strike,<sup>2</sup> 765  
 And hert and hynde and other lyke.  
 Ye shalbe set at such a tryst  
 That herte and hynde shall come to your fyst,  
 Your dysease to dryve you fro,  
 To here the bugles there yblow, 770  
 With theyr begles<sup>3</sup> in that place,  
 And sevenscore raches at his rechase.  
 Homward thus shall ye ryde,  
 On haukyng by the ryvers syde,  
 With goshauke and with gentyll fawcon, 775  
 With egle horne and merlyon.  
 Whan you come home, your men amonge,  
 Ye shall have revell, daunces,<sup>4</sup> and songe;  
 Lytle chyl dren, great and smale,  
 Shall syng, as doth the nyghtyngale. [D .ii. back] 780  
 Than shall ye go to your evensong,  
 With tenours and trebles among;  
 Threscore of copes, of damaske bryght,  
 Full of perles th[e]y shalbe pyght;  
 Your aulter clothes of taffata, 785  
 And your sicles all of taffetra.  
 Your sensours shalbe of golde,  
 Endent with asure many a folde.  
 Your quere nor organ songe shall wante  
 With countre note and dyscant, 790

<sup>1</sup> C Hrehound.<sup>2</sup> C streke.<sup>3</sup> C bugles.<sup>4</sup> For daunce?

P

And thou shalt stand in such a place  
 And see *thirty* harts come all in a chase."

130

C The other halfe on orgayns playeng,  
 With yonge chyldren full fayre syngyng.  
 Than shall ye go to your suppere,  
 And sytte in tentes in grene arbere,  
 With clothes of Aras pyght to the grounde, 795  
 With saphyres set and dyamonde.  
 A cloth of golde about your heade,  
 With popiniayes pyght with pery read,  
 And offycers all at your wyll:  
 All maner delighes to bryng you tyll. 800  
 The nightingale sitting on a thorne  
 Shall synge you notes both even *and* morne.  
 An hundreth knightes truly tolde  
 Shall play with bowles in alayes colde,  
 Your disease to drive awaie: 805  
 To se the fisshes in poles plaie;  
 And then walke in arbere up and downe,  
 To se the floures of great renowne:  
 To a draw-brydge than shall ye,  
 The one halfe of stone, the other of tre; [D .iii.] 810  
 A barge shall mete you full ryght  
 With .xxiii.<sup>1</sup> ores full bryght,  
 With trompettes and with claryowne,  
 The fresshe water to rowe up and downe  
 Than shall ye go to the salte fome, 815  
 Your maner to se, or ye come home,  
 With .lxxx.<sup>2</sup> shyppes of large towre,  
 With dromedaryes of great honour,  
 And carackes with sayles two,  
 The swetest that on water may goo, 820

<sup>1</sup> I.e., *four and twenty*.<sup>2</sup> I.e., *four score*.

---

P "Father," shee says, "godamercye 131  
 But all this will not comfort mee."  
 "Daughter," he sais, "thou shalt sitt att thy meate,  
*And* see the fishes in the floud leape."

- C With galyes good upon the haven,  
 With .lxxx. ores at the fore staven.  
 Your maryners shall synge arowe  
 'Hey how and rumbylawe.'  
 Than shall ye, doughter, aske the wyne, 825  
 With spices that be good and fyne,  
 Gentyll pottes with genger grene,  
 With dates and deynties you betwene.  
 Forty torches brenynge bryght,  
 At your brydges to brynge you lyght. 830  
 Into your chambre they shall you brynge  
 With muche myrthe and more lykyng.  
 Your costerdes covered with whyte *and* blewe,  
 And dyapred with lyles newe.  
 Your curtaines<sup>1</sup> of camaca all in folde, 835  
 Your felyoles all of golde.  
 Your tester<sup>2</sup> pery at your heed,  
 Curtaines with popiniayes white *and* reed.  
 Your hyllynges with fures of armyne,  
 Powdred with golde of hew full fyne. [D .iii. back] 840  
 Your blankettes shall be of fustyane,  
 Your shetes shall be of clothe of Rayne.  
 Your head shete shall be of pery pyght,  
 With dyamondes set and rubyes bryght.  
 Whan you are layde in bedde so softe, 845  
 A cage of golde shall hange alofte,

<sup>1</sup> C *curtians.*<sup>2</sup> C *fester.*

- P "Father," shee sais, "godamercy,  
 But all this will not comfort mee."  
 "Thy sheetes they shall be of the<sup>1</sup> lawne,  
 Thy blanketts of the fine fustyan."  
 "Fathe[r,]" shee sais, etc.  
 "And to thy bed I will thee bring, 140  
 Many torches<sup>2</sup> faire burninge."  
 "Father," shee sais, etc.

<sup>1</sup> P *they.*<sup>2</sup> P *torchers*

- C With longe peper fayre burnning,  
 And cloves that be swete smellyng,  
 Frankensence and olibanum,  
 That whan ye slepe the taste may come. 850  
 And yf ye no rest may take,  
 All night minstrelles for you shall wake."  
 "Gramercy, father, so mote I the,  
 For all these thinges lyketh not me."  
 Unto her chambre she is gone, 855  
 And fell in sownyng sone anone,  
 With much sorow and sighing sore,  
 Yet seven yeare she kept hym thore.  
 But leve we of that lady here,  
 And speake we more of that squyer, 860  
 That in pryson so was take  
 For the kinges doughters<sup>1</sup> sake.  
 The kyng hym selfe upon a daye  
 Full pryvely he toke the waye,  
 Unto the pryson sone he came, 865  
 The squyer sone out he name,  
 And anone he made hym swere.  
 His counsayl he should never discure.  
 The squyer there helde up his hande,  
 His byddyng never he should withstande. [No sig.] 870  
 The kyng him graunted ther to go  
 Upon his iorney to and fro,  
 And brefely to passe the sea,  
 That no man weste but he and he,  
 And whan he had his iurnay done, 875  
 That he wolde come full soone ;

<sup>1</sup> C d much like u.

- 
- P "If thou cannott sleepe, nor rest take,  
 Thou shalt have minstrells with thee to wake."  
 "Father," shee sais, etc. 145  
 "Peper and cloves shall be burninge,  
 That thou maist feelee the sweet smellinge."

- C "And in my chambre for to be,  
 The whyles *that* I do ordayne for thee;  
 Than shalt thou wedde my doughter dere,  
 And have my landes both farre and nere." 880
- The squyer was full mery tho,  
 And thanked the kynge, and forth gan go.  
 The kyng hym gave both lande and fe.  
 Anone the squyer passed the se.  
 In Tuskayne and in Lumbardy, 885  
 There he dyd great chyvalry.  
 In Portyngale nor yet in Spayne,  
 There myght no man stan[d] hym agayne;  
 And where that ever that knyght gan fare,  
 The worshyp with hym away he bare: 890  
 And thus he travayled seven yere  
 In many a land bothe farre and nere;  
 Tyll on a day he thought hym tho  
 Unto the sepulture for to go;  
 And there he made his offerynge soone, 895  
 Right as the kinges doughter bad him don.  
 Than he thought hym on a day  
 That the kynge to hym dyd saye.  
 He toke his leve in Lumbardy,  
 And home he came to Hungry. [No signature] 900  
 Unto the kynge soone he rade,  
 As he before his covenauce made,  
 And to the kyng he tolde full soone  
 Of batayles bolde that he had done,  
 And so he did the chyvalry 905  
 That he had sene in Lumbardy.  
 To the kynge it was good tydande;  
 Anone he toke him by the hande,  
 And he made him full royall chere,  
 And sayd, "Welcome, my sonne so dere! 910  
 Let none wete of my meyne  
 That out of prison thou shuldest be,

- C But in my chamber holde the styll,  
 And I shall wete my doughters wyll.”
- The kynge wente forth hymselfe alone, 915  
 For to here his doughters mone,  
 Right under the chambre window,  
 There he might her counseyle knowe.  
 Had she wyst, that lady fre,  
 That her father there had be, 920  
 He shulde not withouten fayle  
 Have knowen so muche of her counsayle  
 Nor nothing she knew that he was there,  
 Whan she began to carke and care.  
 Unto that body she sayd tho, 925  
 “Alas that we should parte in two!”  
 Twyse or thryse she kyssed that body,  
 And fell in sownynge by and by.  
 “Alas!” than sayd that lady dere,  
 “I have the kept this seven yere, [E. i.] 930  
 And now ye be in powder small,  
 I may no lenger holde you with all.  
 My love, to the earth I shall the brynge,  
 And preestes for you to reade and synge.  
 Yf any man aske me what I have here, 935  
 I wyll say it is my treasure.  
 Yf any man aske why I do so,  
 ‘For no theves shall come therto’:  
 And, squyer, for the love of the,  
 Fy on this worldes vanyte! 940  
 Farewell golde pure and fyne;  
 Farewell veluet and satyne;  
 Farewell castelles and maners also;  
 Farewell huntynge and hawkyng to;  
 Farewell revell, myrthe and play; 945  
 Farewell pleasure and garmentes gay;  
 Farewell perle and precyous stone;  
 Farewell my iuielles everychone;

- C Farewell mantell and scarlet reed ;  
 Farewell crowne unto my heed ; 950  
 Farewell hawkes and farewell hounde ;  
 Farewell markes and many a pounde ;  
 Farewell huntynge at the hare ;  
 Farewell harte and hynde for evermare.  
 Nowe wyll I take the mantell and *the* rynges, 955  
 And become an ancesse in my lyvynges :  
 And yet I am a mayden for thee,  
 And for all the men in Chrystente.  
 To Chryst I shall my prayers make,  
 Squyer, onely for thy sake ; [E .i. back] 960  
 And I shall never no masse heare  
 But ye shall have parte in feare :  
 And every daye whyles I lyve,  
 Ye shall have your masses fyve,  
 And I shall offre pence thre, 965  
 In tokenyng of the Trynyte."  
 And whan this lady had this sayde,  
 In sownyng she fel at a brayde.  
 The whyle she made this great mornynge,  
 Under the wall stode har father the kynge. 970  
 "Doughter," he sayde, "you must not do so,  
 For all those vowes thou must forgo."  
 "Alas, father, *and* wele awaye !  
 Nowe have ye harde what I dyde saye."  
 "Doughter, let be all thy mournynge, 975  
 Thou shalt be wedede to a kynge."  
 "Iwys, father, that shall not be  
 For all the golde in Christente ;  
 Nor all the golde that ever God made  
 May not my harte glade." 980  
 "My doughter," he sayde, "dere derlynges,  
 I knowe the cause of your mourny[n]g :  
 Ye wene this body your love should be,  
 It is not so, so mote I the.

- C It was my stewarde, Syr Maradose, 985  
 That ye so longe have kept in close."  
 "Alas! father, why dyd ye so?"  
 "For he wrought you all thys wo.  
 He made revelation unto me,  
 That he knewe all your pryvyte; [E .ii.] 990  
 And howe the squyer, on a day,  
 Unto your<sup>1</sup> chambre toke the way,  
 And ther he should have lyen you bi,  
 Had he not come with company;  
 And howe ye hyght hym golde and fe, 995  
 Strengthe of men and royalte;  
 And than he watched your chambre bryght,  
 With men of armes hardy and wyght,  
 For to take that squyer,  
 That ye have loved this seven yere; 1000  
 But as the stewarde strong and stout  
 Beseged your chambre rounde about,  
 To you your love came full ryght,  
 All alone about mydnight.  
 And whan he came your dore unto, 1005  
 And 'Lady,' he sayde, 'undo,'

<sup>1</sup> C *her.*

- 
- P "Father," shee sais, etc.  
 "Daughter, thou had wont to have been bothe white *and* red;  
 Now thou art as pale as beaten leade. 150  
 I have him in my keeping  
 That is both thy love *and* likinge."  
 He went to a chamber of frane,<sup>1</sup>  
 And feitcht forth the squier, a whales bone.  
 When shee looked the squier upon, 155  
 In a dead swoone shee fell anon.  
 Throug[h]<sup>2</sup> kissing of *that* worthye wight,  
 Uprisse *that* lady bright.  
 "Father," shee sayes, "how might you for sinn  
 Have kept us *two* lovers in twin?" 160

<sup>1</sup> For *stone*? K.

<sup>2</sup> P *ffor* written and crossed out.

C And soone ye bade hym wende awaye,  
 For there he gate none other praye:  
 And as ye<sup>1</sup> talked thus<sup>2</sup> in fere,  
 Your enemyes drewe them nere and nere, 1010  
 They smote to him full soone anone,  
 There were thyrtty agaynst hym one:  
 But with a baslarde<sup>3</sup> large and longe  
 The squyer presed in to the thronge;  
 And so he bare<sup>4</sup> hym in that stounde, 1015  
 His enemyes gave he<sup>5</sup> many a wounde.  
 With egre mode and herte full throwe,  
 The stewardes throte he cut in two;  
 And than his meyne all in that place  
 With their swordes they hurte his face, [E.ii. back] 1020  
 And than they toke him everichone  
 And layd him on a marble stone  
 Before your dore, that ye myght se,  
 Ryght as your love that he had be.  
 And sone the squier there they hent, 1025  
 And they dyd of his good garment,  
 And did it on the stewarde there,  
 That ye wist not what he were:  
 Thus ye have kept your enemy here  
 Pallyng more than seven yere, 1030  
 And as<sup>6</sup> the squyer there was take,  
 And done in pryson for your sake;  
 Therefore<sup>7</sup> let be your mourning,  
 Ye shalbe wedded to a kyng,  
 Or els unto an emperoure, 1035  
 With golde *and* sylver *and* great treasure."

<sup>1</sup> C *he*.      <sup>2</sup> C *thys*. Cf. l. 637.      <sup>3</sup> C *bastarde*.      <sup>4</sup> C *bate*.

<sup>5</sup> C *hym*.      <sup>6</sup> See Notes.      <sup>7</sup> C *and therfore*.

P "Daughter," he said, "I did for no other thinge 161  
 But thought to have marryed thee to a king."  
 To her marriage came *kings* out of Spaine,  
*And* kings out of Almaigne,

- c "Do awaye, father, that may not be,  
 For all the golde in Chrystente.  
 Alas! father," anone she sayde,  
 "Why hath this traytour me betraid? 1040  
 Alas!" she sayd, "I have great wrong  
 That I have kept him here so long.  
 Alas! father, why dyd ye so?  
 Ye might have warned me of my fo;  
 And ye had tolde me who it had be, 1045  
 My love had never be dead for me."  
 Anone she tourned her fro the kyng,  
 And downe she fell in dead sownyng.  
 The kyng anone gan go,  
 And hente her in his armes two. [E .iii.] 1050  
 "Lady," he sayd, "be of good chere,  
 Your love lyveth and is here;  
 And he hath bene in Lombardy,  
 And done he hath great chyvalry;  
 And come agayne he is to me, 1055  
 In lyfe and health ye shall him se.  
 He shall you wede, my doughter bryght,  
 I have hym made squier and knyght;  
 He shalbe a lorde of great renowne,  
 And after me to were the crowne." 1060  
 "Father," she sayd, "if it so be,<sup>1</sup>  
 Let me soone that squyer se."  
 The squyer forth than dyd he brynge,  
 Full fayre on lyve an[d] in lykyng.  
 As sone as she saw him with her eye,  
 She fell in sownyng by and by. 1065  
 The squyer her hente in armes two,  
 And kyssed her an hundreth tymes and mo.  
 There was myrth and melody  
 With harpe, getron, and sautry, 1070  
 With rote, ribible, and clokarde,

<sup>1</sup> C it be so.

- C With pypes, organs, *and* bumbarde,  
 With other mynstrelles them amonge,  
 With sytolphe and with sautry songe,  
 With fydle, recorde, and dowcemere, 1075  
 With trompette *and* with claryon clere,  
 With dulcet pipes of many cordes :  
 In chambre revelyng all the lordes,  
 Unto morne that it was daye,  
 The kyng to his doughter began to saye, [E .iii. back]  
 "Have here thy love and thy lyking, 1081  
 To lyve and ende in Gods blessinge ;  
 And he that wyll departe you two,  
 God geve him sorow and wo !  
 A trewe[r] lover than<sup>1</sup> ye are one 1085  
 Was never [yet of]<sup>2</sup> fleshe ne bone ;  
 And but he be as true to thee,  
 God let him never thryve ne thee."  
 The kyng in herte he was full blithe,  
 He kissed his doughter many a sithe, 1090  
 With melody and muche chere ;  
 Anone he called his messengere,  
 And commaunded him soone to go  
 Through his cities to and fro,  
 For to warne his chevalry 1095  
 That they should come to Hungry,  
 That worthy wedding for to se,  
 And come unto that mangere.  
 That messenger full sone he wente,  
 C And did *the* kinges commaundement. 1100  
 Anone he commaunded bothe olde *and* yinge<sup>3</sup>  
<sup>1</sup> C *that*.                      <sup>2</sup> K.                      <sup>3</sup> C *yonge*.
- 
- P And kings out of Normandye, 165  
 Att this ladyes wedding for to bee.  
 A long month and dayes *three*,  
 Soe long lasted this mangerye.  
*Thirty* winters and some deale moe,  
 Soe longe lived these lovers too. finis. 170

- c For to be at that weddyng,  
 Both dukes and erles of muche myght,  
 And ladyes that were fayre and bryght.  
 As soone as ever they herde the crye, 1105  
 The lordes were full soone redy;  
 With myrth and game and muche playe  
 They wedded them on a solempne daye.  
 A royall feest there was holde,  
 With dukes and erles and barons bolde, [No sig.] 1110  
 And knyghtes and squyers of that countre,  
 And sith with all the comunalte:  
 And certaynly, as the story sayes,  
 The revell lasted forty dayes;  
 Tyll on a day the kyng him selfe 1115  
 To hym he toke his lordes twelfe,  
 And so he dyd the squyer  
 That wedded his doughter dere,  
 And even in the myddes of the hall  
 He made him kyng among them al; 1120  
 And all the lordes everychone  
 They made him homage sone anon;  
 And sithen they revelled all that day,  
 And toke theyr leve, and went theyr way,  
 Eche lorde unto his owne countre, 1125  
 Where that hym [thought]<sup>1</sup> best to be.  
 That yong man and *the* quene his wyfe,  
 With ioy and blysse they led theyr lyfe,  
 For also farre as I have gone,  
 Suche two lovers sawe I none: 1130  
 Therefore blessed may theyr soules be,  
 Amen, amen, for charyte!

<sup>1</sup> Ritson.

### FINIS

¶ Thus endeth unde your doore, otherwise called the squyer  
 of lowe degre.

¶ Imprinted at London, by me Wyllyam Copland.

## NOTES TO C

1. **squyer.** For a detailed "Definition of an Esquire," see a short tract in Publications of E. E. T. S., Extra Series, 8, p. 38. The education of a squire is described in more than one early poem. Cf.

Stiwarde, tak nu here  
Mi fundlyng for to lere  
Of þine mestere,  
Of wude *and of riwere*,  
*And* tech him to harpe  
Wiþ his nayles scharpe,  
Biure me to kerue  
*And of þe cupe serue.*

*King Horn* (C) (ed. Hall), ll. 227-234.

Tholomew, a clerke he toke,  
That taught the child vpon þe boke,  
Bothe to synge and to rede,  
And after he taughte hym other dede,  
Afterward to serve in halle  
Bothe to grete and to smalle,  
Before the kyng mete to kerve,  
Hye and low feyre to serve,  
Bothe of howndis & haukis game;  
Aftir he taught hym all & same  
In se, in feld and eke in ryuere,  
In wodde to chase the wild dere,  
And in the feld to ryde a stede,  
That all men had joy of his dede.

*Ipomydon* (ed. Kölbing), ll. 53-66.

With these passages may be compared Chaucer's description of the Squire in the *C. T.*, *Prolog.*, ll. 79-100. Fairholt remarks, *Costume in England* (ed. Dillon), II, 127: "The investiture by a collar and a pair of spurs was the creation of an esquire in the middle ages." See also Hall's notes on *King Horn*, ll. 19, 20, 226.

2. **the kings daughter of Hungre**, i.e. the daughter of the king of Hungary. Cf. "The kyngys doghtyr of Hungary," *Syr Tryamour* (ed. Halliwell), l. 1358. This genitive appears in the earliest specimens of Middle English. Cf. the O.E. *Chronicle* for 1138: "þe kinges sune Henries" = King Henry's son; "þe kinges dohter Henries" = King Henry's daughter; "þe kinges brother Stephnes" = King Stephen's brother. See also Skeat's *Chaucer*, V, 376, and Zupitza's note to *Guy of Warwick* (B) (E. E. T. S.), l. 503.

**Hungre.** The importance of Hungary from the point of view of the fourteenth century is seen in Chapter i of Maundeville's *Voiage and Travayle* (ed. Ashton).

In going overland to the East the traveller "may if he wyl, go through Almayne and throughout the Kingdome of Hungary, which Kinge is a great lord and a mightie, and holdeth many landes & great, for he holdeth the land of Hungarie, Savoy [Sclavonia], Camonie, a great part of Bulgary, that men call the land of Bugres, and a great part of the Kingdome of Rossie, and that lasteth to the land of Mifland [Livonia], and marcheth on Siprus [Prussia]." As a distant country Hungary is now and then mentioned as the scene of romantic exploits. For example, the hero in *Torrent of Portyngale* (E. E. T. S.), ll. 969, 970, goes there to kill the giant Slongus.

We wot will wher he doth ly  
Before the cyte of Hungry.

Cf. *Le Bone Florence* (ed. Ritson), ll. 44 ff.

3. **curteous and hend.** A typical phrase. Cf. "For he was curteys and hende," *Rich. Coer de L.* (ed. Weber), ll. 142, 1165, 1500; *Kyng Alisaunder* (ed. Weber), l. 2951; *Parten. of Blois*, l. 23; *Scvyn Sages*, l. 1241; cf. also *Sir Beves* (O), l. 3255, and Kölbing's note; *Amis and Amiloun*, p. xlvii; Zielke, *Sir Orfeo*, p. 11.

4. **Ech man him loved.** But we almost immediately learn that the Steward was his deadly enemy. Cf. ll. 283 ff., 329. The line is, of course, a conventional expression. Cf. also,

Man he was curteyse and hynde,  
Every man was his frende.

*Sir Isumbras* (ed. Halliwell), ll. 15, 16.

Sche was bothe curtes and hynde,  
Every man was hur frynde.

*Syr Tryamour* (ed. Halliwell), ll. 4589, 4590.

All hym lovyd, that lokyd hym one,  
Both lord and lady shene.

*Ipomydon* (A), ll. 380, 381.

Curtes he was and wyse of lore,  
And wel belouyd wyth lesse and more.

*Guy of Warwick* (B), ll. 113, 114.

That al hir loued more and lesse.

*Lay le F.* (*Anglia*, III), l. 302.

6. **Seven yere.** Seven is the conventional number of years assigned in mediæval romances for the absence of the hero, etc. Cf. Halliwell, *Dictionary of Archaic and Provincial Words*, s. v. Zupitza gives numerous references in his notes to *Guy of Warwick*, l. 8667. See also Skeat's *Chaucer*, V, 493. As a single specimen note the following:

Torrent sayd: "Be Marry dere,  
And I were off armyse clere,  
Yowr Dowghttyr me leve were."  
The kyng seyde: "Yf yt be soo,  
Ore VII yere be ago,  
More schall we here."

*Torrent of Portyngale* (E. E. T. S.), ll. 61-66.

7. **marshall.** The duties of the marshal are elaborately detailed in John Russell's *Boke of Nurture*, pp. 132, 185-196 (E. E. T. S., Extra Series, 32); also in *The Babees Book* (E. E. T. S.), pp. 284-286. In the *Boke of Curtasye* (E. E. T. S.), p. 311, we read:

In halle marshallle alle men shalle sett  
After here degre, withouten lett.

Cf. also Schultz, *Das höfische Leben*<sup>2</sup>, I, 204; Skeat's *Chaucer*, V, 58. The phrase, *marshall of his hall*, is typical. Cf.

A semly man our hoste was withalle,  
For to han been a marshal in an halle.

Chaucer, *C. T.*, *Prol.*, ll. 751, 752; (E), ll. 1929, 1930.

8. **great and smal.** A typical phrase. Cf. "Save al this companye grete and smale," Chaucer, *C. T.* (A), l. 4323; "Amonges alle his gestes, grete and smale," *C. T.* (B), l. 1214; "with houndes grete and smale," *C. T.* (B), l. 1295; so, too, (A), ll. 3178, 3208, 3826, etc.; *Rom. of Rose*, l. 1047. See also *Rich. Coer de L.* (ed. Weber), ll. 2117, 2315; *Kyng Alisaunder* (ed. Weber), l. 7025, etc.

9. **hardy man he was, and wight.** Cf. "Hy ben fyne hardy men and wyghth," *Kyng Alisaunder* (ed. Weber), l. 4892; cf. also (T), "Boþe wiȝt an hardy men," *Arthour and Merlin*, l. 4532; *Eglamour*, l. 8; *Guy of Warwick* (B), l. 1434; *Lancelot*, l. 2592; *Eger and Grime* (ed. Laing), l. 2573; *Isumbras* (*Thornton Rom.*), l. 8.

11. **styll mornnyng.** Cf. this Squire's sorrow with that of Guy of Warwick, in the romance of the same name (B), ll. 190-320. The cause and the effect are about the same. See the discussion of the sources in the Introduction.

14. Cf. ll. 86, 500, 579.

16. **that lady fre.** A favorite phrase in this romance and elsewhere. Cf. ll. 70, 84, 420, 433, 499, 919; cf. also, "And Margery, his doughtyr free," *Rich. Coer de L.* (ed. Weber), l. 1511; "The kyngs doughter, that is so free," *id.*, l. 1521. So, too, *Sevyn Sages* (ed. Weber), ll. 2587, 2749, 3129, etc. See Earle's note on *free*, *Philology of the English Tongue* (4th ed.), p. 405.

17. Cf. ll. 117, 930, 1000. Jacob served twice seven years for Rachel, Gen. xxix. 20 ff.; Palamon loved Emily seven years in prison before his deliverance came, Chaucer, *Knights Tale*, etc. Cf. note to l. 6.

18. **never the nere.** We must put beside this passage l. 154, "Squyer, I shall the love agayne," and l. 559, where the lady says, "We have loved this seven yere." There is not necessarily an inconsistency. We may suppose that each had cherished a secret love for the other without daring to confess it. The difficulty of Rymenhild in meeting the squire Horn (*King Horn*, C, ll. 265 ff.) is typical of the obstacles attending the intercourse of lovers of unequal rank in the Middle Ages. For the construction of *her love . . . nere*, cf. l. 19 and the note.

19. **ryche of golde.** Cf. l. 69. The locution *rich of* was already practically obsolete in Shakespeare's day. He uses *rich in*, *rich with*. Dryden, imitating Chaucer's "thikke of many a barre," *C. T.* (A), l. 1075, has "thick of bars," *Pal. and Arcite*, l. 230. Malory places *of* after many adjectives, as, *true of*, *fals of*, *noble of*, *wyse of*, *myghty of*, Baldwin, *Infl. and Syntax of the Morte d'Arthur*, p. 118

In *A Luue Ron*, l. 70 (*O.E. Misc.*, p. 95, E. E. T. S.), we find, "Cesar riche of wordes feo"; in *Lay le F.*, l. 246, "A riche knight of londe and fe." Cf. also Chaucer, *C. T.* (A), ll. 311, 479, and Eienkel, *Mittelengl. Syntax* (1887), p. 171.

21. make his mone. A very common phrase in the romances. Cf.

So styll makyng my mone,  
In huntly bankes myself alone.

*Thomas of Ercel.* (L), ll. 26, 28 (T).

See Böddeker, *Altengl. Dichtungen des MS. Harl.*, 2253, Berlin, 1878, Glossary, for other instances.

22. syghed sore. Mediæval literature abounds in moving descriptions of the sorrows of a lover. Cf.

This noble quene unto her reste wente;  
She syketh sore, and gan her-self turmente.  
She waketh, walweth, maketh many a brayd,  
As doon this loveres, as I have herd sayd.

Chaucer, *Leg. G. W.*, ll. 1164-1167;

Lydgate, *Complaint of the Black Knight*, ll. 218-245. The whole theory is expounded in *Rom. of Rose* (ed. Skeat), ll. 2295-2304, 2393-2685. Chaucer's Troilus is the most striking instance of the sorrowing lover in M.E. literature.

23. whan he was wo. Cf. l. 63; cf. also *Lajamon's Brut*, ll. 8677, 8678; *Sir Isumbras*, ll. 380, 759; *King Horn*, l. 115; Skeat's *Chaucer* (Glossary), etc.

24. Into his chambre would he goo. Cf. *Guy of Warwick* (C), l. 10275; *Lambwell*, l. 300; *Launfal*, l. 728; *Eger and Grime* (ed. Laing), l. 1002 (T).

28. arber. This word had a variety of senses in the Middle Ages. In this passage it evidently means "orchard" or "garden of fruit trees." The same meaning is probable in l. 794. In l. 807 the sense is that of "flower garden." See N. E. D., s. v. *arbour*; *Our English Home*, p. 147; *Thomas of Ercel.* (ed. Murray), p. 177.

30. A fayrer in the world might none be. Cf.

Above þe walle stant a tre,  
þe faireste þat miȝte in erþe be.

*Floris and Blaunck.* (ed. Hausknecht), ll. 705, 706.

Sone aftyr he had a sone,  
The feyerest þat on fot myȝht gon.

*Torrent of Portyngale* (E. E. T. S.), ll. 16, 17.

Fairer ne miȝte non beo born.

*King Horn* (C) (ed. Morris), l. 10.

James Russell Lowell comments upon this line, *Literary Essays* (Riverside ed.), I, 331, and happily emends to: "None fairer in the world myght be." Another possible form is: "None in the world might fairer be."

31, 32. cypresse, The fyrst tre that Jesu chese. The expression *chese* is somewhat vague, so that we are compelled to interpret it without entire certainty as to the point of the allusion. Yet there is no doubt that we have to do with a more or less confused recollection of the legends concerning the cross on which Jesus was crucified. The cypress was supposed to be one of the three sorts of trees that furnished the wood for the cross. The legends themselves do not exactly

agree. The burning bush that Moses saw had three divisions: "Nam prima uirgula erat cypressina, atque alia cedrina, et pini speciem habebat tertia," *Latin Homily on the Holy Rood*, printed in Napier's *History of the Holy Rood-tree* (E. E. T. S.), p. 43; cf. also *id.*, pp. 47, 48, 50, 63, 65, 68. In the Latin Judas Story, printed by Napier as App. III of *The History of the Holy Rood-tree*, p. 68, is an expansion of the same material:

Mirabiliter cepit viri arbor sancta de tribus uirgulis composita: prima erat cipressina, atque alia cedrina, et pini speciem habebat tertia. Cipressus itaque patris significationem habet. Cedrus vero significat unigenitum dei filium. Pinus etiam portendit paraclitum spiritum sanctum. De quibus facta est crux Christi adoranda.

In the *Story of the Holy Rood* (ed. Morris, E. E. T. S.) we read that shortly before the death of Adam, St. Michael appeared to Seth, gave him three kernels of the tree that caused all our woe, and addressed him as follows:

þir kirkels þat I gif þe to  
þan in his [Adam's] mowth þou sall þam do,  
For of þam sall thre wandes spring,  
And ilkone sall be of sere thing:  
þe first of cyder suthly es,  
þe secund sal be of cypres,  
And þe thrid of pine sal be;  
And þai bitaken þe trenite,  
In þe cyder þe fader alweldand  
And in cypres þe sun we vnderstand  
In þe pyne þe hali gast bi skill.

ll. 301-311.

In the Latin form of the legend the cypress is the *first* tree mentioned as furnishing the material for the cross, though the cedar typifies Christ. In the English poem, on the other hand, the order is reversed. But whichever version we may assume to have been in the mind of the author of *The Squyr of Loue Degre*, we can make the allusion intelligible; for Jesus, as participator from the beginning in the plan of redemption, may in a sense be said to have chosen the wood from which the cross was constructed. For the pronunciation *cyp[e]resse*, required by the metre, cf. *Hen[e]ry*, 1 *Henry VI*, iv, 7, 70, and *mar[e]shal*, 1 *Henry IV*, iv, 4, 2, cited by Abbott, *Shak. Gram.*<sup>3</sup>, p. 387.

32-62. This passage is discussed in detail in the Introduction, Section V.

39. *ane*. The following rhyme-word, *plane*, l. 40, compels a restoration of *ane*, properly a Northern form. Chaucer, e.g., writes *oon*, as does Wyclif. The line might be smoothed out a little by omitting *there*, but there is no certainty that the line was intended to be "regular."

46. *wood[e]wale*. Metrically, we require the old form *wodēwale*, as in *Rom. of Rose*, ll. 658, 914.

47. Read: and (?)*[eke]*, as in l. 42.

52. *mery*. "Sweet, pleasant, agreeable, without reference to mirth." See note in Skeat's *Chaucer*, V, 193. "See also Furness, Var. ed. of *Midsummer Night's Dream*, p. 204, or Zupitza, *Engl. Stud.*, VIII, 471."—B.

62. In *confortynge*. Read: In' | confor'ting, etc.

63. Cf. ll. 23, 24, and *Rom. of Rose*, ll. 1787, 1788.

66. Cf. ll. 92, 917.

67. **lened hys backs to a thorne.** The Squire mourns like the nightingale, whose plaintive song suggested that the bird was leaning against a thorn; cf. l. 801. This old legend is referred to in Byron's *Don Juan*, vi, 87. Cf. Barnfield's *Ode (Elizabethan Lyrics, ed. Schelling)*, ll. 1-12:

As it fell upon a day,  
In the merry month of May,  
Sitting in a pleasant shade,  
Which a grove of myrtles made,  
Beasts did leap and birds did sing,  
Trees did grow and plants did spring,  
Everything did banish moan,  
Save the nightingale alone.  
She; poor bird, as all forlorn,  
Leaned her breast up-till a thorn,  
And there sung the dolefulst ditty,  
That to hear it was great pity.

68. **Alas, that I was borne!** A very common formula, going back to early times. Cf. τὴ μὴ γέινασθαι ὀφελλον, *Odys.*, viii, 312; ὡς μὴ ὀφελλε τεκέσθαι, *Iliad*, xxii, 481; Pereat dies in qua natus sum, *Job* iii. 3. Essentially the same thought appears in *Job* x. 18; *Jer.* xv. 10, xx. 14. The M.E. examples are too numerous to present in full. "'Allas,' sche seyd, 'that Y was born,'" *Lay le F. (Anglia, III)*, l. 95; "Wrong her handes that sche was born," *Rich. Coer de L. (ed. Weber)*, l. 831; "'Alas,' he sayd, 'that I was born,'" *id.*, l. 6689; "I wolde I hadde noght be bore," Gower, *Conf. Am. (E.E.T.S.)*, V, 5747. Cf. also Chaucer, *Book of the Duch.*, III, 566; *id.*, III, 686; *Leg. G. W.*, ll. 658, 833, 1027, 1308, 2187; *H. F.*, I, 345; *Troil. and Cris.*, III, 1423; *C. T. (A)*, ll. 1073, 1223, 1542; *(B)*, ll. 1308, 3619; *(C)*, l. 215; *(F)*, l. 1463; *(H)*, l. 273; *The Batayle of Egyngecourte*, l. 165, etc. Zupitza gives other references in his notes to *Athelston*, l. 387.

69. **goldy**, the reading of **C**, is probably a misprint. Cf. N. E. D., s. v., which gives a few examples of *goldy* as an adjective but none as a substantive.

71. **golde good.** Note the fondness for the adjective *good*: good hede, ll. 195, 339, 401; good veluet, l. 224; good armyne, l. 230; good yemen, l. 232; good ryght, l. 249; good leve, l. 480; good garmente, l. 652; good chere, l. 1051. The apparently natural scansion of this line would be ×' | ×' | ×' | ×' |, but in that case we have to assume the syllabic value of -e in *golde*, for which we have no *grammatical* warrant, even in Chaucer. The other alternatives are: (1) to put the first stress on *Of*, with the verse scheme ' | ×' | ×' | ×' |, or (2) to assume that two stresses come together without a light intervening syllable, as, e.g., frequently in *King Horn*.

72. **that lady floure.** Cf. "Syr, be mary that is mayden floure," *Le Morte Arthur* (ed. Furnivall), l. 2310; "As he that is of cristen folk the flour," Chaucer, *C. T. (B)*, l. 1090.

73. **come of so gentyll kynne.** Cf. ll. 121, 611. Kölbing, note to *Ipomydon (A)*, l. 501, gives parallels from *Eglamour*, l. 863; *Octavian (A)*, l. 1099; *Triamour*, l. 440; *Amadas (A)*, l. 586; *Florence*, l. 444; *Torrent of Portyngale*, l. 1922.

75. The metre would be improved by omitting *that*, which may have slipped in from l. 74 or l. 76.

76. *myght wonne*. *Wonne* as an infinitive depending upon *myght* appears to be the invention of a rhymester in desperate straits to find a rhyme for *sonne*. Cf. the proper form *wynne* in l. 74. Note also ll. 171, 369, 612.

78. *was*, the reading of C, spoils the metre and is clearly unnecessary. Cf. l. 80.

79, 80. *chyvalry*: *Guy*. Note Skeat's comment on this rhyme, *Chaucer*, V, 199.

81, 82. *hande*: *Colbrande*. This rhyme, as Tunk notes, is found in *Guy of Warwick* (B), ll. 9937, 9938; 10129, 10130; 10137, 10138; 10353, 10354; 10297, 10298; (C), ll. 10700, 10701; (A), st. 268, ll. 10, 11. In the romance of *Guy of Warwick*, Colbrand is the gigantic Danish champion whom Guy, just returning home from a pilgrimage, slays, and thus relieves King Athelstan. A possible Celtic element in the story of Colbrand has been recently pointed out by A. C. L. Brown in the *Jour. of Germ. Phil.*, III, 22, 23. He suggests that the name may be a "Celtic name slightly modified on the analogy of Scandinavian names in *-brand*," and that "the appearance of Collbran as a Celtic name seems to make the theory of a kernel of genuine popular tradition at the center of the Guy romance almost impregnable."

83-85. Hazlitt placed a period after *ieopedede*, but the sense is clearer with no mark of punctuation. The passage evidently means: If it were put to the test what man should have that lady free, then should no man have her but myself.

85. *but I*. Cf. "heer nis but thou and I," Chaucer, *C. T.* (E), l. 2160; "ther wille him non mon butte I," *Sir Amadace* (ed. Robson), st. xii; "Thar shalle no man fyght but Y," *Syr Tryamour* (ed. Halliwell), l. 1166.

87. Cf. ll. 675, 677, 973.

88. *For poverte passeth all my paye* = because of poverty all my pleasure passeth, i.e. vanisheth.

89. Cf. l. 909.

90. *sowned*. The frequency with which in the old romances the hero or the heroine is supposed to swoon is sufficiently remarkable. In this poem swooning is something of a specialty. Cf. ll. 856, 928, 968, 1048, 1066. But *Guy of Warwick* (B), ll. 278, 280, 366, 5607, 6633, 7192, 7230, 7260, 7280, 7318, 7414, 7752, 8998, 9864, etc., and numerous other romances continually describe similar scenes. Note one or two at random:

Downe he felle, and swowned ofte,  
Grete duelle it was to here and sene.

*Le Mortie Arthur* (ed. Furnivall), ll. 1970, 1971.

Duykes and barons, felle y-swowe.  
Heore heir heo taren, lasse and more.

*Kyng Alisaunder* (ed. Weber), ll. 6875, 6876.

Doune on squonyng ther con thay falle.

*Sir Amadace* (ed. Robson), st. lxvi.

Cf. also *Rich. Coer de L.*, l. 190; *Amadas* (ed. Halliwell), l. 723; *Emare*, ll. 284, 290 ff., 551, 608, 645, 780, 935; *Launfal*, l. 755; *Sir Orfeo*, ll. 195, 547, etc.

In the sentimental novels of the eighteenth century swooning again became popular. In literature of our day such collapses are extremely rare.

91. **herde his mournyng all.** Cf. Lyndesay, *Squyer Meldrum* (E. E. T. S.), ll. 917-922:

This Ladie ludgit neirhand by,  
And hard the Squyer priuely,  
With dreidfull hart makand his mone,  
With monie cairfull gant and grone.  
Hir hart fulfillit with pietie  
Thocht scho wald haif of him mercie.

94. **royall glas.** Probably called *royall* because of its richness of color.

95. **ymagery**, i.e. painted figures. Cf. l. 209.

96. **by and by**, one after another. Cf. N. E. D., s. v., and Skeat's *Scholar's Pastime*, p. 169.

97. **gynne.** "Quaynt gynnes is the regular phrase for ingenious mechanism or contrivance." — K. Cf. N. E. D., s. v. *gin*.

98. **Sperde.** Cf. *Catholicon Anglicum* (E. E. T. S.), p. 354.

99. Cf. ll. 127, 296.

100. **pynne of yvere.** Cf.

Theo wyndowes weoren of riche glas;  
Theo pynnes weoren of evorye.

*Kyng Alisaunder* (ed. Weber), ll. 7665, 7666.

101. Omit *she*.

107. **whi thou mournest night and day.** Cf.

Harrowde askyd hur of hur name  
And what she soght *and* fro whens she came  
And why she made so grete mornynge.

*Guy of Warwick* (B), ll. 4607-4609.

And so he mornythe nyght & day.

*Ipomydon* (B), l. 147.

In a note on this latter passage Kölbing cites also *The Knight of Courtesy*, l. 291, "Sore morned she both day and night." In *Amis and Amiloun*, pp. xlv, he notes numerous instances of the typical use of the phrase *day and night*.

112. **bote of bale.** Cf. l. 143. Tunk cites *William of Palerne* (E. E. T. S.), l. 627, "For but ich haue bote of mi bale"; l. 741, "þat he nist what bote his bale best miȝt help"; *Yvain and Gawain*, l. 3062, "For þare bese never bote of oure bale"; Hall, *Poems of Laurence Minot*, Oxford, 1887, p. 39.

113, 114. This typical expression is not infrequent in the romances. The earliest form of it that I know occurs in *Lajamon's Brut*, ll. 8677, 8678:

wel ofte him wes wa;  
neuer wurse þene þa.

Cf. also,

Ofte hadde horn beo wo  
Ac neure wurs þan him was þo.

*King Horn* (ed. Morris), ll. 115, 116.

Ofte was Saladyn wel and woo,  
But nevyr soo glad as he was thoo.

*Rich. Coer de L.* (ed. Weber), ll. 6521, 6522.

Siththe that I was born to man,  
Swylke sorwe hadde I never nan.

*id.*, ll. 821, 822.

Ofte was that knyghte bothe wele and woo,  
Bot never jitt als he was thoo.

*Sir Isumbras* (ed. Halliwell), ll. 380, 381.

Ofte was Syr Ysambrace wele and woo,  
Bot never jitt als he was tho.

*id.*, ll. 759, 760.

In herte I wex so wonder gay,  
That I was never erst, er that day,  
So Iolif, nor so wel bigo,  
Ne mery in herte, as I was tho.

*Rom. of Rose*, ll. 691-694.

115. set hym on hys kne, i.e. kneeled. Cf. ll. 279, 315, 467, 697. Also,

They brought him to the lodgē-dore;  
Whan Robyn gan hym see,  
Full curtesly dyd of his hode  
And sette hym on his knee.

*A Gest of Robyn Hode* (ed. Child), st. 29.

In *The Babees Book* (E. E. T. S.), p. 13, we read:

When þou comeste be-fore a lorde  
In halle, yn bowre, or at þe borde,  
Hooðe or kappe þou of þo.  
Ere þou come hym alle vn-to,  
Twyse or þryse with-owten dowte  
To þat lorde þou moste lowte,  
With þy Ryȝth kne lette hit be do,  
Thy worshyp þou mayst saue so.

Cf. *Sevyn Sages* (ed. Weber), ll. 323, 2973; *Kyng Alisaunder* (ed. Weber), l. 251; *Rich. Coer de L.* (ed. Weber), ll. 1591, 1964; *Lay le F. (Anglia, III)*, ll. 47, 48; *Le Morte Arthur* (ed. Furnivall), l. 67; Chaucer, *C. T.* (A), l. 3723; (D), l. 2120, and Skeat's Notes, I, 466, III, 337; Zielke, *Sir Orfeo*, p. 13; Mätzner, s. v. *cn̄o*; Kittredge, *Authorship of Romaunt of Rose in Studies and Notes*, I, 44.

116. it, i.e. the mourning.

117. loved this seven yere. See notes to ll. 6, 18. Cf.

Upon my trouthe I swere, and yow assure,  
Thise seven yeer I have your servant be.

Chaucer, *Leg. G. W.* (Ariadne), ll. 2119, 2120.

Tunk adds:

I have the lovyd wyth all my myght,  
More than thys seven yere.

*Launfal*, ll. 677, 678.

118. Cf. l. 681 and note.

120 ff. Cf.

Y have you lovyd many a day,  
But to you durst I never say,  
My mourning is the more.

*Erl of Tolous* (ed. Lüdke), ll. 559-561.

See also *Guy of Warwick* (A) (E. E. T. S.), ll. 253-256. For the metre, omit *That*, l. 120.

125. Cf. ll. 164, 515.

129, 130. Tunk cites:

Do with meselfe what ye wyll,  
Wheder ye wyll me save or spyll.

*Sir Amadas* (ed. Weber), ll. 674, 675.

*Rich. Coer. de L.* (ed. Weber), ll. 6143, 6144. To these passages add *Guy of Warwick* (C), ll. 339, 340, 581, 582; *Rom. of Rose*, ll. 1952, 1953; *Holy Grail*, xxiii, 133, 134; *Lancelot*, ll. 1989, 1990; Adam Davy, ll. 155, 156.

138. *quicke and dead*. See l. 238. Cf. also, "To seke thare God was qwike and dede," *Sir Isumbras*, l. 130 (T).

140. *lynen cloth*. He is really taking the vows of a pilgrim or a palmer rather than those of a hermit. As a hermit (l. 136) he would be clad in woollen rather than in linen, as an ordinary pilgrim might be. Hermits were supposed to remain in their cells, but, as we see in *Piers Plowman* (B), *Prol.*, l. 54, they sometimes allowed themselves considerable liberties. Hermits usually went barefooted. Hence the allusion in l. 144, *no sho*. "On *hermits*, see Edward L. Cutts, *Scenes and Characters of the Middle Ages*, London, 1872."—B. Also, Jusserand, *English Wayfaring Life in the XIV Century*.

141, 142. *wende . . . worldes ende*. Cf.

Hur to seken y woll wend,  
Pau; it were to þe worldes ende.

*Floris and Blaunck*, ll. 347, 348 (T).

148. *that harowed hell*. A very common mediæval phrase referring to the descent of Christ into hell, as described in the *Gospel of Nicodemus*. The legend furnished the theme for the piece sometimes described as the oldest English mystery play, *The Harrowing of Hell* (ed. Mall, Breslau, 1871). For additional comments, see Skeat's notes to *Piers Plowman* (E. E. T. S.), pp. 410, 412; Skeat, *Chaucer*, V, 107; Ward, *English Drama* (rev. ed.), Index; Wülcker, *Das Evang. Nicodemi in der abendländischen Lit.*, p. 66; Hulme, *Publ. Mod. Lang. Assoc.*, XIII, 458-542.

149, 150. *lady milde of mode, . . . there she stode*. Cf.

That lady mylde of mode.

*Sir Amadas* (ed. Weber), l. 730.

See Kölbing's note to *Sir Beves* (E. E. T. S.), l. 1535. Tunk adds:

The maydene sayse with mylde mode  
To þe geaunte, þer he stode.

*Octavian* (L), ll. 684, 685.

Than spekes þat may with mylde mode  
To faire Florent, þare he stode.

*Octavian* (L), ll. 1209, 1210.

þe mayde onswerde wiþ mylde mood  
To hire ffader, þer he stod.

*Kyng of Tars*, ll. 58, 59; *id.*, ll. 331, 332.

**151. dyed on a tre.** Cf. "For him that deet on rode," *Sir Amadace* (ed. Robson), st. lxii; "For his luffe that deut on tre," *id.*, st. lxiii, lxiv; "For hym that dyed on the rode," *Sir Amadas* (ed. Weber), l. 676. See also Kölbing's notes to *Amis and Amiloun*, l. 388, and to *Ipomydon* (B), l. 85.

**152. Thou shalt never be deceyved for me.** Cf. Zupitza's note to *Athelston*, l. 667 (*Engl. Stud.*, XIII, 407). Tunk quotes: "sal þou not be bytrayed for me," *Thomas of Erceles*. (C), l. 295.

**156. let be all thy styll mournynge.** Cf. ll. 975, 1033, and the following: "And lete þi morning be," *Amis and Amiloun*, l. 357; "'Doghtur,' he seyde, 'let be þy mornynge,'" *Guy of Warwick* (B), l. 7319; cf. also *Sevyn Sages* (ed. Weber), l. 2595; *Sir Ferumbras*, l. 3765 (T).

**157. Let no man wete.** From this it appears that, although the Squire was in the habit of going to the arbor (cf. ll. 64, 65), he had not been seen there.

**162. and = if,** as in l. 171.

**166.** Cf. l. 1032.

**167. the lawe.** Cf.

And y þys my fadur telle vnto,  
For þys worde he wyll the sloo,  
Soone that þou shalt be drawe,  
On galowse hangyd, and þat is lawe.

*Guy of Warwick* (B), ll. 225-228.

Cf. also Kölbing's note to *Amis and Amiloun*, l. 635.

**168. hanged.** Cf. ll. 290, 398. For the form *hanged* rather than *hung*, see Sweet, *New Engl. Gram.*, sec. 1369. The phrase *hanged and drawe* is common. Tunk cites *Lambwell*, ll. 294, 295; *Sir Ferumbras*, ll. 306, 307; *Guy of Warwick* (C), ll. 409, 410; *Reinbrun*, st. 21, 23, 30; *Roland and Vernagu*, ll. 29 f.; *Rich. Coer de L.*, ll. 1440 ff.; *Merlin* (L), ll. 335, 336; *Triamore* (Percy), 93<sup>a</sup>; *Amis and Amiloun*, ll. 635, 636; *Thomas of Erceles*. (Thornton), l. 223.

**170.** Cf. l. 979.

**171, 173. and ye my love should wyne, . . . dedes of armes.** When Horn is wooed by Rymenhild he says, referring to well-established custom:

So is þe manere  
Wiþ sume opere knyghte  
Wel for his lemman fize  
Or he eni wif take.

*King Horn* (ed. Morris), ll. 550-553 (C).

Felice tells her young lover, *Guy of Warwick*:

When þou art dubbed a knyght,  
And proued well in euery fyght,  
Then, for sothe, hyght y the,  
That þou shalt haue þe loue of me.

*Guy of Warwick* (B), ll. 361-364.

Cf. also *Torrent of Portyngale*, ll. 67 ff.; Chaucer's Squire, *C. T.*, *Prol.*, ll. 85-88; and Hall's note to *King Horn*, ll. 549-560.

173. **to done.** One of the few infinitive (gerundive) forms in *n* in the poem.

174. **wynne your shone.** Cf. l. 248. The phrase *win your shoes*, instead of the common modern term, *win your spurs*, appears in several M.E. romances. Cf. Zupitza's note on *Guy of Warwick* (B), l. 435, and Tunk's references to *Thomas of Erceles* (Thornton), l. 10:2, *Torrent of Portyngale*, ll. 1116 ff. See also *The Sege off Melayne* (E. E. T. S.), p. 149, note, and Ritson's note to *Le Bone Florence*, l. 653. For the plural *shone*, see Lounsbury, *History of the English Language* (rev. ed.), pp. 148, 224.

178. **hayle and raynes.** Cf. "pare come slike stormes of hayl and rayn," *Ywain and Gawain*, l. 371; "Wind and thonor and rayn and haile," *id.*, l. 624; "For reyne, or hayle, for snowe, for slete," *Rom. of Rose*, l. 2651 (T).

179. **harbroughe.** See note in *Promptorium Parvulorum* (ed. Way), p. 236, and *harbour* in the N. E. D.

184. **by and by.** See note to l. 96.

185. **meny.** Written also *meyne*, ll. 442, 911. This is the O.Fr. *maisnee*, *meisnee*, "household," and hence "followers."

**everychone.** As a rhyme-word this is common in Chaucer, in Barbour's *Bruce*, in Gower's *Conf. Am.*, and elsewhere. Cf. appendix to Lounsbury's *Studies in Chaucer*, II, 544.

186. Cf. ll. 277, 396. For the phrase, see Tunk's references to Zupitza on *Guy of Warwick* (B), l. 8667; *Sevyn Sages* (ed. Weber), l. 3470; *Eger and Grime*, l. 1315; *Sowdone of Bab.*, l. 1631, etc. The absence of a lover for seven years was a common motive. See Index to Child's *Ballads*, Part X, pp. 488, 490, and my note to l. 6.

188. Cf. l. 939, and *Horn Childe*, ll. 352, 412, 534, 580; *Erl of Tolous*, l. 268 (T).

197. Cf. l. 233.

198. **the Rodes.** "Rhodes, which was usually called *the* Rhodes, or rather *the rodes*, by early writers. It was one of the places which the knights errant, palmers, etc., visited, almost as a matter of course, in their peregrinations. Thus in the *Four P.P.* by John Heywood (Dodsley's O. P. ed., 1825, l. 56) the *Palmer* says:

Then at the Rodes I was,  
And rounde aboute to Amias." — Hazlitt.

Cf. also,

As unto Rodes for to fight.

*Knight of Curtesy*, l. 153; *id.*, l. 203.

199, 200. The sense is: "I do not count you worthy of praise unless, etc." For fighting on Good Friday, cf. *Torrent of Portyngale* (E. E. T. S.), ll. 2217, 2230-2232. Torrent fought Saracens every Good Friday for seven years. This may have been pardonable and even praiseworthy when unbelievers were to be brought to terms; but we note that Perceval was sternly rebuked for riding fully armed on a Good Friday, and as a penalty had to confess to a hermit, etc. See Nutt's summary of Chretien's *Conte du Graal* in his *Grail Studies*, p. 13.

203-230. For a discussion of mediæval armor in general, with excellent illustrations, see Schultz, *Das höfische Leben*², II, 1-105; Demmin, *Die Kriegswaffen* (4th ed., Leipzig, 1898); Planché, *British Costume* (Index); and Fairholt, *Costume*

in *England* (ed. Dillon). The armor of the Squire may well be compared with that described in *Sir Gawayne and the Green Knight*, ll. 566-589, and that of Chaucer's Sir Thopas, *C. T.* (B), ll. 2043-2066. See also Skeat's notes.

205, 206. shelde of blewē, . . . trewe. Cf. Chaucer's *Squire's Tale*, *C. T.* (F), ll. 643-645:

And by hir beddes heed she made a mewe,  
And covered it with veluëttes blewē  
In signe of trouthe that is in wommen sene.

Cf. also *Libeaus Desconus* (ed. Kaluza), l. 1657, "His scheld was asur fin." Blue shields were actually used. Froissart, *Chronicle* (Johnes), I, 116, tells us of a certain soldier who "was a handsome and hardy knight, and bore for arms a shield azure, besprinkled with flowers-de-luces or, with a lion or rampant, and a battoon gules upon the shield." In Child's *Ballads* (III, 479, 6, and the notes in the Addenda), blue is symbolic of good faith:

Thy coat is blue,  
Thou hast been true.

So, too, in popular speech. Cf. the phrase "true blue"; also Skeat's *Chaucer*, I, 565, note to xxi, 7, and V, 386.

209. *ymagery*. For a detailed account of the devices upon mediæval shields, see Schultz, *Das höfische Leben*<sup>2</sup>, II, 88-97. Cf. also *Libeaus Desconus* (ed. Kaluza), ll. 91-93; Lyndesay's *Squier Meldrum* (E. E. T. S.), ll. 383, 384, etc.

210. *poudred with true loves by and by* = sprinkled over with lovers' knots close together. *By and by* has more than one meaning in M.E. In this passage it might even have the signification it presents in l. 96. But the following passage from Chaucer illustrates our text:

in the tas they founde,  
Thurgh-girt with many a grevous bloody wounde,  
Two yonge knightes ligging *by and by*.

*C. T.* (A), ll. 1009-1011.

A *true-love* is a knot so interlaced that it will not readily become untied. See Fairholt, *Costume in England* (ed. Dillon), I, 120; II, 400.

214. A *reason*, i.e. a motto, as given in ll. 215, 216.

215, 216. Cf. this motto *Amor* with that of Chaucer's Prioress, *C. T.*, *Prol.*, ll. 161, 162.

217. *baudryke*. That is, the belt passing "diagonally across the body from shoulders to the waist" was to be of white ground, with a red cross embroidered upon it. Cf. Fairholt, *Costume in England* (ed. Dillon), I, 166 (with cut), II, 23; Chaucer, *C. T.* (A), l. 116 and note (Skeat); Schultz, *Das höfische Leben*<sup>2</sup>, II, 98.

219. *crosse of reed*. A cross was worn by English soldiers outside their armor in the fourteenth and fifteenth centuries. Cf.

Upon hys scholder a croys rede,  
That betokeneth Goddys dede,  
With hys enemyes to fyght,  
To wynne the croys if that he myght.  
Upon hys schelde a dove whyte,  
Sygnyfyacioun of the holy spryte.

*Rich. Coer de L.* (ed. Weber), ll. 389-394.

In armes whyte as the flour,  
With a croys off red colour.

*Rich. Coer de L.* (ed. Weber), ll. 4855, 4856.

**221. basenette . . . burnysshed bryght.** Cf. "His basnet was bordourit, and burneist bricht," *Rauf Coilgear* (E. E. T. S.), l. 464 (T). A bascinet is "a small, light, steel headpiece, in shape somewhat globular, terminating in a point raised slightly above the head, and closed in front with a ventail or visor; when used in action without the ventail, as was frequently the case in England, the great 'helm,' resting on the shoulders, was worn over it."—N. E. D., s. v. Cf. Fairholt, *History of Costume* (ed. Dillon), II, 30, and Planché, *British Costume*, pp. 174, 175, with woodcut.

**222. ventall.** The *ventail* was commonly used in M.E. romances as the equivalent of *visor*, and was regarded as a part of the helmet. Schultz, *Das höfische Leben*<sup>2</sup>, II, 53, 54, shows, however, by quotations from several French romances that the ventail was (so far as this evidence goes) understood in another sense, being put on before the helmet, and loosened for the sake of eating or for greater ease in breathing. It covered the lower part of the face. Scott understood the word in the popular sense; cf. *Lay of the Last Minstrel*, II, iii: "And lifted his barred aventayle." See also the passages quoted in the glossary of *Sir Gawayne and the Green Knight* (ed. Skeat), p. 86.

**227. Your plates.** The pair of plates for breast and back, as, e.g., in Chaucer's *C. T.* (A), l. 2121: "And somme woln have a peyre plates large."

**229. cote armoure.** This was not strictly armor at all, but a sort of vest worn over the armor, and often richly embroidered, as in this instance: "Ther sholde ye haue sein . . . many a riche cote of armes of silke embrowded of dyvers colours," *Merlin* (E. E. T. S.), p. 385. Cf. also,

and every man  
Of hem, as I yow tellen can,  
Had on him throwen a vesture,  
Which that men callen a cote-armure,  
Embrowded wonderliche riche.

Chaucer, *H. F.*, III, 233-237.

**232. yemen.** For the duties and status of a yeoman, see Skeat's note on Chaucer's *Yeman*, *C. T.*, *Prol.*, l. 101.

**233, 234.** After the Squire had finished his fighting he was to make a pilgrimage. Cf. Chaucer's Knight, who goes on his pilgrimage as a matter of course on his return from the wars. It is to be noted, as Professor Kittredge suggests, that Guy of Warwick, who was in a sense the Squire's ideal (cf. l. 80), makes a similar pilgrimage.

**235, 236.** Kölbing remarks, *Sir Beves* (A), l. 1959: "The rhyme *strem: Iuri-salem* is not rare; cf. Chaucer, *C. T.*, *Prol.*, ll. 463 f.; *Sq. L. D.*, ll. 235 f.; *Torrent of Portyngale*, l. 1932: 38, and ll. 2554 f."

**239-241.** In a note on *Sir Tristrem*, l. 1101, Kölbing refers to this passage and also to *Sir Otuel*, ll. 334, 335, where the offering of a sword is mentioned. Cf. *Sir Tristrem*:

His swerd he offred than,  
And to þe auter it bare.

To these passages Kölbing can add no others from M.E. literature, though he remarks that they are frequent in French romances.

241. The line might be emended to read: "And laye it [down up]on the stone." — K.

242. Cf. l. 1121.

243. *florences*, gold florins struck at Florence; hence the name. "Some of the early forms [of the term *florin*] can hardly be distinguished from those of the synonymous *florence*; there is no direct etymological connexion between the two words, though the 'flower' from which the Florentine coin took its name may have been used with allusion to the name of the city." — N. E. D., s. v. *florin*. The earliest instance of *florence* cited in the N. E. D. is from the year 1400. The English gold *florin* named from the Italian florin was coined by Edward III as early as 1337.

245, 246. Cf. ll. 965, 966.

248. *were your shone*. Cf. *wynne your shone*, l. 174 and note.

250. *venturous knyght*. See ll. 478, 558, 576. Cf. also *Percy Folio* (ed. Hales and Furnivall), II, 62: "I am come hither a venterous Knight." By a *venturous* knight we are to understand not merely one willing to incur danger, but one who had been tested — a veteran.

257-260. Cf. ll. 591-594.

258. *whele of vyctory*. Taken strictly this seems like a blunder for the *wheel of Fortune*, but in the easy-going way of the Middle Ages a slight modification might easily be made. The meaning seems to be: "I hope that the wheel of Fortune may so turn as to grant you victory." Any one as well read as our author in the romances may possibly have seen the gorgeous description of the wheel of Fortune in *Morte Arthure* (E. E. T. S.), ll. 3260-3267, and been familiar enough with the more correct phrase. But we may well ask why the wheel should be *sent*. We may even query, with Professor Kittredge, whether *whele* is anything more than a mistake for *whele*.

259 ff. The strongly marked alliteration of these lines is noticeable. "Have and hold" is a very old formula, and is found even in *Beowulf*, l. 659, and elsewhere in O.E.

263. For numerous parallels, see Zupitza, *Athelston*, l. 528.

264. *toure and towne*. A frequent collocation. Cf. Zupitza, *Athelston*, l. 42.

267, 268. Cf. ll. 587, 588.

269. Cf. l. 563.

270. *hye the fast*. Cf.

Buske þe, thomas, for þou most gon,

hye þe fast, with mode and mone.

*Thomas of Erce*. (Camb.), ll. 277, 279.

*Guy of Warwick* (B), ll. 1246, 4251; *Sowdone of Bab.*, l. 1369; *Holy Grail*, xvi, 420 (T).

271, 272. A typical form for describing departure from a court. Cf.

At the kinge, and at the quene,  
Sir Gawayne toke his leve that tyde,  
And sithe at alle the courte by-dene.

*Le Morte Arthure* (ed. Furnivall), ll. 544-546.

His leve he toke at kynge and quene,  
And sethen at all the courte bedene.

*Ipomydon* (A), ll. 298, 299.

Kölbing (*ad loc.*) cites also *John de Resue*, ll. 881, 882 (*Percy Folio*, II, p. 593):

Then John tooke leaue of king and queene,  
And after at all the court bydene.

Cf. also *Syr Tryamour* (ed. Halliwell), ll. 52, 53; *Le Morte Arthur* (ed. Furnivall), ll. 1662, 1663, 1684, 1752, 1760, 2269. We need not assume, therefore, that by the mention of the *quene*, l. 272, the mother of the princess is especially referred to.

**bydene**, i.e. one after another. This word is rather common in Northern M.E. poems, sometimes with no very definite meaning. See the discussion of the origin of the word in the N. E. D., s. v. *bedene*.

**276. Betyde . . . what so betyde.** Cf. "Betyde, what so ever betyde," *Sir Beves* (M), l. 351; "Tyde, what wyll betyde," *id.*, l. 663. For other references, see Kölbing's *Ipomydon* (A), l. 934 (note); Zupitza's *Athelston*, l. 773 (note).

**279, 280.** Cf.

He kneled down in that place,  
And thankyd God off hys grace.

*Rich. Coer de L.* (ed. Weber), ll. 1091, 1092.

**282.** Cf. l. 486.

**283. kynges steward stode full nye.** The situation is much like that described in *Amis and Amiloun*, ll. 769 ff., where the envious steward sees the two lovers together and betrays them to the king. Cf. also *King Horn*, ll. 687 ff., and my discussion of the Sources in the Introduction. As for the duties of a steward they are detailed in *The Babees Book* (E. E. T. S.), pp. 316 ff., 363. In the same volume, Plate III, is a picture of a steward in his robes, bearing his staff of office and followed by a train of servants carrying dishes. Cf. also Schultz, *Das höfische Leben*<sup>2</sup>, II, 55, 204, 401, 415, 423; Kölbing, note to *Amis and Amiloun*, l. 191.

**285. wonder wele** = wonderfully well. This use of *wonder* as an adverb is found as early as the O.E. period. Cf. *Beowulf*, ll. 1453, 2688; also the O.E. proverb, "Wea bið wundrum clibbor" (quoted by Earle, *Philology of the English Tongue* (4th ed.), p. 421. It recurs in *Lazamon's Brut*, I, 49 (B), "wonder craftie"; I, 74 (A), "wnder strong"; I, 310 (A), "wunder kene"; and in Chaucer: "Doun in the derke botom and wonder lowe," *Leg. G. W.*, l. 1961; "And fil on slepe wonder sone," *H. F.*, I, 114, and often. See also Zupitza's note to *Athelston*, l. 287. In the sixteenth century this use of *wonder* gradually died out.

**287. heaven kyng.** One of the commonest of phrases in the romances. In O.E. the expression is an evident compound. Cf. *Andreas*, l. 92, "Ða wearð ȝehyrd heofoncyniges stefn"; *Blickling Hom.*, 201, 5, "Ic eom heahengel Heofoncyniges," etc.

**288. that swete thyng.** Cf. "that swete wight," *Le Morte Arthur* (ed. Furnivall), ll. 577, 608, 1801. Zupitza, note to *Athelston*, l. 192, collects about forty examples of this and similar phrases. Cf. also our phrase of to-day, "poor thing."

290. Cf. l. 398. We may easily secure four accents by reading [*u*ʃ]on, but possibly we may assume that the poet wrote the line as it stands.

294. For this line Professor Kittredge suggests the scansion,

Év|ry<sup>x</sup> day<sup>ʹ</sup> || by<sup>ʹ</sup> | and<sup>x</sup> by<sup>ʹ</sup>.

Professor Bright prefers

Év|ery<sup>x</sup> | day<sup>ʹ</sup> by<sup>ʹ</sup> | and<sup>x</sup> by<sup>ʹ</sup>.

295. We have possibly to read [*a*]venged.

299. wroth her heyle, the reading of C, is evidently for *wrotherheyle*, i.e. calamity, misfortune. Cf.

To wroþere hele he wes ibore.

*The xi Pains of Hell*, l. 27 (*O.E. Misc.*, E. E. T. S., p. 148).

To wroþer hele iuste þou wiþ him.

*Guy of Warwick* (A), l. 911.

Now I wote wyth-outen wene,

That Alle oure wele is tornyd to woo.

*Le Morte Arthur* (ed. Furnivall), ll. 1822, 1823.

Cf. also, "That turned hem to mekil woo," *Rich. Coer de L.* (ed. Weber), l. 652, and Einkenkel, *Mittelengl. Syntax* (1887), p. 97. The transcriber or printer seems to have been unfamiliar with the word *wrotherheyle* and to have made the line mean something like "Alas, it turned her welfare, i.e. her happiness, to wrath, i.e. chagrin." At all events the form *wroth her* is anything but luminous.

301. But leve we of the stewartre here. This form of transition, which occurs also in ll. 669, 859, is exceedingly common in M.E. prose romances, and represents one of the numerous points of contact between the prose and verse romances. Cf. my note on the prose *Merlin* (E. E. T. S.), IV, p. ccxx; Kölbing, *Sir Tristrem*, l. 573, note; and P. Paris, *Romans de la Table Ronde*, II, 160. This formal and inartistic transition became so conventional that it even appears in writers who are almost outside the mediæval period. Cf. e.g. Lyndesay's *Squyer Meldrum* (E. E. T. S.), ll. 391, 392:

Thus leif we rydand our Squyar,

And speik of Maister Talbart mair.

Cf. also, *id.*, ll. 584, 1479, etc.

304. gente, "graceful, pretty." Cf. l. 366. The N. E. D. cites examples from the poets as late as the nineteenth century.

306. chaplet. "Chaplets of flowers were worn by brides at marriages, and by both sexes during the Middle Ages on occasions of festivity."—Fairholt, *Costume in England* (ed. Dillon), II, 119.

308. barres, i.e. stripes or transverse bands on the belt. "The *barres* were called *cloux* in French (Lat. *clavus*) and were the usual ornaments of a girdle."—Skeat, note on Chaucer's *C. T.* (A), l. 329. Cf. Way's note in *Promptorium Parvulorum*, I, 24.

309. horne about his necke. Cf.

She bare a horne aboute hir halce.

*Thomas of Ercel.* (Camb.), l. 71;

A grette horne aboute his hals

He bare for dread of gille.

*Ipomydon* (A), ll. 2432-2434;

and Kölbing's note.

312. Cf. l. 8, note.

313. **white yeard**, i.e. his staff of office as marshal in the hall. Cf. the white batons even now often carried by ushers at church weddings. The chamberlain, vice-chamberlain, steward, treasurer, etc., were distinguished by carrying a white wand as late as George II's time. See Hervey's *Memoirs*, I, 32.

317-325. The feasts described in the romances, e.g. *Morte Arthure* (E. E. T. S.), ll. 176-219, do not surpass the actual feasts of the Middle Ages. In fact the bills of fare presented in the romances are little more than transcripts of what was often actually served. A royal feast at the wedding of the Earl of Devonshire had, among other things, venison, swans, peacocks, cranes, herons, pheasants, partridges, curlews, ducks (*Two Fifteenth Century Cookery Books*, E. E. T. S., pp. 63, 64). For other such feasts, see *id.*, pp. 57 ff., 67-69. A list of birds used for food, given by Harrison, *Description of England* (New Shakspeare Society), Book iii, 13, includes partridge, plover, teal, drake, mallard, curlew, crane, snite — strikingly like the list in our text. The exact methods of preparing most of the food mentioned in the text are described in the *Cookery Books*. For roasted swan, crane, pheasant, partridge, heron, quail, curlew, peacock, etc., see pp. 78-80, 116, 117. Cf. also, for venison, pp. 6, 10, 51, 70, 73, and, in general, see *The Babees Book*, pp. 141-147, 164-166, 210, 216-221, 272-282, 370; *Histoire littéraire de la France*, XXXI, 327; Schultz, *Das höfische Leben*<sup>2</sup>, I, 388 ff. As a single specimen note the method of preparing a roast partridge: "Take a partrich, and sle him in be nape of the hede with a fethur; dight him, larde him, and roste him as pou doest a fresaunte in the same wise, And serue him forth; theñ sauce him with wyne powder of ginger and salt, And sette hit in a dissh oñ the fuyre til hit boyle; theñ cast powder ginger, Canell, thercoñ, And kutte him so; or elles ete him with sugur and Mustard." — *Cookery Books*, p. 78. For pictures from manuscripts representing feasts, see *The Babees Book*, Plates IV-XI. As a specimen of what is found in other romances, note the following from *Rich. Coer de L.* (ed. Weber), ll. 4219-4225:

They soden flesch, rost and brede,  
And to the soper faste they yede.  
Plenty ther was off bred and wyn,  
Pymment, clarry, good and fyn;  
Off cranes, and swannes, and venysoun,  
Partryches, plovers, and heroun,  
Off larkes, and smale volatyle.

317. **With deyntye meates that were dere.** Cf. "Wyth alle maner deyntyes that were dere," *Syr Tryamour* (ed. Halliwell), l. 1694.

319. One is tempted to read: byrdes [that were], etc. Cf. ll. 317, 322, 323.

322. **fesauntes.** See Way's note, *Promptorium Parvulorum*, I, 158.

327. Cf. l. 469.

335. **He thoughte.** Note the modernization of the *Hym thought* of W.

**the semylyest man.** Cf. "Therto he was the semelieste man," Chaucer, *C. T.* (H), l. 119; "Thou art one of the semeliest knyȝte," *Sir Amadace* (ed. Robson), st. xl. 337, 338. Typical. Cf. *King Horn* (C), l. 250, and Hall's note. Tunk cites the following:

For he net ne dronk riȝt noȝt,  
On Blauncheſtur was al his þoȝt.

*Floris and Blanchon.*, ll. 427, 428; 80, 100, 495, 496.

And there-Onne faſte he lokeð Anon  
That Alle his luſt was Awey gon;  
For nethir to drinken ne to Ete  
Hadde he non luſte, wel ȝe wete;  
But Ewere to loken uppon his wryt,  
That was ȝe moſte thing Of his delyt.

*Holy Graill*, xxxix, 359-364.

Whene he to his mette was ſett,  
He myghtte nother drynke ne ete,  
So mekyll on her he thoughte.

*Ipomydon* (A), ll. 193-195.

339. Cf. l. 401.

341. **And soone he tolde unto the kynge.** Cf. l. 903 and note to l. 283.

343. Cf. l. 995.

344. **Golde and sylver great plentye.** Cf. *Ipomydon* (B), l. 12, "Gold and syluer he had plente"; Kölbing adds *Guy of Warwick* (A), l. 4064 = *Guy of Warwick* (B), l. 11239 = *Squyr*, l. 344; *Seuyn Sages*, l. 3911, "and gold and syluer grete plente"; *Parten. of Blois*, l. 2912, "Of golde and syluer so grete plente."

347, 348. Cf. ll. 637, 638; 1009, 1010. The phrase *in fere* is very common in metrical romances. Cf. e.g. *Rich. Coer de L.* (ed. Weber), ll. 122, 153, 438, 585, 1070, 2487, 6257, 6756, 6773, 6872; *Seuyn Sages* (ed. Weber), ll. 3358, 3504, 3905, etc.

349, 350. Cf. ll. 993, 994.

352. **can he fle**, i.e. "did he flee." *Can* as a mere variant of *gan* (so common in M.E. poetry as an auxiliary with the infinitive to express the preterite) is of frequent occurrence in the ballads and particularly in works written in the Northern dialect. See also ll. 486, 502, 662.

356. **beleve.** Professor Bright would read *leve*. This reading is possible, but it seems by no means certain. Cf. note to l. 361.

357. Professor Bright would emend to read:

He hath|been bon|ayre and|benynge.

358. The emendation of *I* to *he* brings sense into the line and is supported by W.

360. Cf. l. 483.

361. **beleve.** "Read *leve* [cf. note to l. 356]; *beleve* shows modernization." — B.

361-363. **beleve . . . he wyll betraye . . . Nor to come.** Note the sudden change of construction, not uncommon in M.E. Cf. ll. 1059, 1060:

He ſhalbe a lorde of great renowe,  
And after me to were the crowne.

Note also,

That wylle he do betwene yow two,  
Yowreselfe and he yf ye wylle soo,  
Yf ye hyt on hym wylle say;  
Or ellys to take yow a knyght,  
And he to take anodur to fyght,  
Be a certayne day.

*Syr Tryamour* (ed. Halliwell), ll. 1000-1005.

And who someuer sholde helpe his prynce. sholde haue forthwyth his legges and armes cut of: and to be plunged. and cast in to the ryuer. *The Exaltation of the Cross* (E. E. T. S., 46), p. 162.

364. *fode*, a child; literally that which is *fed*; from O.E. *fōda*, food. Cf.

Aþulf þe gode,  
Min oþne child, mi leve fode.

*King Horn* (ed. Morris) (C), ll. 1339, 1340.

Cf. also *Sir Amadas* (ed. Weber), l. 580, "that frely fode," and Skeat's note on Barbour's *Bruce*, iii, 578.

to *longe*, to long for, to desire. Cf. Chaucer, *C. T.* (L), l. 2260. The substitution of *longe* for *fonde* (W) shows modernization. *Fonde* was obsolescent by the middle of the fifteenth century, no example later than 1494 being cited in the N. E. D. except from Spenser.

373, 374. page . . . become men by marriage. One such instance, at least, would be Guy of Warwick, who appears to have deeply impressed our author.

375-378. The sense of the passage, even when unemended, is made clear by a change in the order. Professor Kittredge suggests that ll. 375, 376, be placed after l. 380, and *the*, l. 375, be omitted. In that case *that squyer* will be the subject of the infinitive *to have*. But while we may thus read sense into the passage, the text of C is plainly corrupt, for Wynkyn de Worde prints *to that for that the* and thus makes commentary needless. Professor Bright suggests the omission of *it*, l. 375.

377. *eche man in his degre*. Cf. "everich in his degree," Chaucer, *C. T.* (A), l. 2192; "Iche mon in thayre degre," *Sir Amadace* (ed. Robson), st. l. Kölbing adds, "Ne no mon in no degre," *Ipomydon* (A), l. 2467; "Every man in there degre," *id.*, l. 8830; "Every man in his degre," *Torrent*, l. 2433 = l. 2456 = the *Coventry Plays*, p. 60<sup>21</sup>; "To euery man afre his degre," *Generides* (A), l. 1510.

380. *purchase*. "Any method of acquiring an estate otherwise than by descent." — Blackstone, *Commentaries*, i, 3.

381. *beware hereby*, i.e. take heed to my advice; defame him not, etc.

382. Cf. l. 392.

386. *For chaungyng . . . chere*. For = on account of. Cf. "Nane nicht behald, for peirsing of his sight," Henryson, *Testament of Cresseid* (ed. Skeat), l. 207; "'Somme shal sowe þe sakke,' quod Piers, 'forshedyng of þe whete,'" *Piers Plowman* (ed. Skeat), vi, 9. For the great variety of meanings in which *for* is used in M.E., see Skeat's *Chaucer*, V (Index), and N. E. D., s. v. The phrase is typical. Cf. "Arthur than changyd Alle hys chere," *Le Morte Arthur* (ed. Furnivall), l. 3140.

## 388. hyde or hewe. Cf.

The fayrest woman  
Of hewe and eke of hyde.

*Erl of Tolous*, ll. 189 f.

*Eger and Grime* (Percy), l. 851; *id.*, l. 263; *Ywain and Gawain*, l. 886; *Destruction of Troy*, l. 3909 (T).

389. Or for to. One is tempted to regard these words as an error for *therefore* (cf. l. 381), caused by the words *or put to* in l. 384. In that case *therefore* would sum up the reasons why the Steward should move with caution. On the other hand, Professor Kittredge prefers to keep the reading of the text, and to continue the thought of l. 381, as follows: "Beware of defaming them for envy, — and also look out not to risk your soul (or self) unless you can take them in the act."

## 390. take hym with the dede, i.e. in the act. Cf.

What were now thy beste consayle,  
For to take hym wyth the dede?

*Le Morte Arthur* (ed. Furnivall), ll. 1746, 1747.

Cf. *id.*, l. 63; *Syr Tryamour* (ed. Halliwell), l. 185. Tunk refers to *Erl of Tolous*, l. 523; *Rom. of Rose*, l. 7634; *Sir Tristrem*, l. 3183. Cf. also, "The manner of it is, I was taken with the manner," Shakespeare, *Love's Labour's Lost*, I, i, 104.

## 392. fame. Cf.

False and fekyll was that wyght,  
That lady for to fame.

*Syr Tryamour* (ed. Halliwell), ll. 20, 21.

The N. E. D., s. v., suggests that *fame* is "perhaps short for *defame*, *diffame*; but cf. *fame* sb.<sup>1</sup> 4." Two instances are cited of the word in the sense of "defame" in addition to the passage in our text.

*enmyte*. Copland's edition has *enuyte*, but it is an evident misprint for *enmyte*. Cf. N. E. D., s. v.

394. depe in my pryson. Cf. "And put me depe in hyr prisoune," *Thomas of Erceles* (Cotton), l. 663; "And put hym in yowre depe pryson," *Guy of Warwick* (B), l. 1745; also *id.* (C), ll. 3950, 9212; *Sowdone of Bab.*, ll. 1414, 1535, 1539; *Generides*, l. 1446 (T).

395. fetered fast unto a stone. Cf. "A dede Beues binde to a ston gret," *Sir Beves* (A), l. 1423.

## 397. drawen wyth hors. Cf.

Wyth wilde hors thou shalt be drawne,  
And hanged hye vpon An hylle.

*Le Morte Arthur* (ed. Furnivall), ll. 3014, 3015.

"The greatest and most greuous punishment vsed in England for such as offend against the state, is drawing from the prison to the place of execution vpon an hardle or sled, where they are hanged till they be halfe dead, and then taken downe, and quartered [aliue]; after that, their members and bowels are cut from their bodies, and throwne into a fire provided neere hand and within [their owne] sight, euen for the same purpose." — Harrison, *Description of England*, B. ii, p. 222

(New Shakspeare Society). See his account of other punishments, pp. 221-232. Cf. Gower, *Conf. Am.*, v, 2811, and also Hall's note to *King Horn*, l. 1492. Tunk cites *The Sege off Melayne*, ll. 56, 57; *Athelston*, ll. 697, 698; *Sowdons of Bab.*, ll. 3252, 3253; *Guy of Warwick* (B), ll. 2545, 2546; *Morte Arthure*, ll. 463, 464, etc.

398. **hanged upon a tre.** Cf. "And heye ben hanged on a tre," *Havelok*, l. 1429; "Or hye hong on galwe tre," *Guy of Warwick* (A), l. 5914. See also *id.* (B), l. 2560; (C), l. 4764 (T).

399. **And** = if.

400. **dede**, death. That is, "If thou canst not excuse thyself, thou shalt in no wise escape this death." Cf. "For al to dede am ich brought," *Havelok* (ed. Holthausen), l. 167.

410. **doughter bright.** Cf. "The emperours daughter bright," *Rich. Coer de L.* (ed. Weber), l. 2164; "The kynge sayd to his doȝtur bryȝte," *Sir Amadace* (ed. Robson), st. xlv, etc.

411, 412. **gladde . . . Tyll I be venged.** Kölbing, note to *Ipomydon* (A), l. 7642, cites:

No never schal y blyȝe be,  
Til ich ȝat heued binim ȝe.

*Guy of Warwick* (A), ll. 3049, 3050.

And ȝoȝt, he shulde neuer be glad nor blyȝe,  
Or he had vengyd Tyrrye swythe.

*id.* (B), ll. 4495, 4496.

To these references add *Sir Ferumbras* (E. E. T. S.), ll. 1150, 1151.

416. **.xxx. and thre.** Cf. l. 639.

417. Cf. l. 454.

420. Cf. l. 440.

421. **But.** A negative relative: "that . . . not." See N. E. D., s. v., sc. 12.

423. Cf. l. 453.

424. **Take hede what I shall to the say.** Cf. "And takis gude tente what I will saye," *Thomas of Ercel.* (Thornton), l. 2.

425. **come not to-night** (the reading of C) destroys the sense and contradicts the meaning of the following lines. Why should his failure to appear on that night secure him special immunity?

426. **to speke with that lady bryght.** Cf. "To speke with that maiden bright," *Lay le F. (Anglia, III)*, l. 282; "For to speke with his lady bright," *Seuyn Sages* (ed. Weber), l. 3388; cf. also *Lay le F.*, l. 401; *Seuyn Sages* (ed. Weber), ll. 2919, 2954, 3310; *Rich. Coer de L.* (ed. Weber), ll. 171, 890, 1532; *Kyng Ali-saunder* (ed. Weber), l. 653.

428. **here and se and holde you styll.** Cf. "Herkynes me heyndly and holdys yow styll," *Morte Arthure*, l. 15 (T).

429. Cf. "Thomas, herken what I shall saye," *Thomas of Ercel.* (Sloane), l. 325 (T).

431. **win.** Perhaps an abbreviation for *within*, or, as Professor Kittredge suggests, "a mistake for *in*."

435. **hole and sounde** = l. 664. Cf. "Hoole and sounde," Chaucer, *Man of Law's Tale*, l. 1150; "and become hool and sound," *Rich. Coer de L.* (ed. Weber), l. 3096; "bothe hole and sownde," *Sir Amadas* (ed. Weber), l. 233; "In armes

hole and sounde," *Libeaus Desconus*, l. 232; also, *Kyng Alisaunder* (ed. Weber), l. 7907; *Sevyn Sages* (ed. Weber), ll. 822, 833, etc. For many additional references, see Zupitza, *Athelston*, l. 653, and Skeat's *Chaucer*, V, 204.

436. Cf. l. 663.

437. **But yf.** In this line these words have the usual Chaucerian meaning *unless*. In l. 439, on the other hand, the modern meaning is required by the context.

451. **borowe**, pledge, guarantee. Cf. glossary to Skeat's *Chaucer*.

452. Cf. ll. 879, 1118.

461. **usscher, panter, and butler.** The *panter* was the officer of the household whose original duty was to look after the bread, i.e. *pain*. Our modern *pantry* is strictly *pain-try*, bread-room. For a detailed account of the panter's duties and those of the butler (originally the man in charge of *bottles*), see *The Babees Book* (E. E. T. S.), pp. 120-125, 266, 312, 322, 367-373; *Our English Home*, pp. 80, 81. The duties of the *usher* seem to resemble those of the marshal. See note to l. 7.

464. **take up the bordes.** The tables were heavy boards laid upon trestles. Cf. "They sette tresteles and layde a borde," *Rich. Coer de L.* (ed. Weber), l. 102.

Awey goth dissh, awey goth cuppe,  
Doun goth the bord, the cloth was uppe.

Gower, *Conf. Am.* (E. E. T. S.), viii, 797, 798.

465, 466. **commaundement: went.** Cf. l. 1099. Kölbing, note to *Ipomydon* (A), l. 577, remarks that *commaundement: went* is a favorite rhyme in the romances, and refers to *Ipomydon* (A), ll. 3075, 6064, 6247; *Torrent of Portyngale*, l. 879; *Parten. of Blois*, l. 807, etc.

468. **voyded his borde.** Voiding the board, i.e. clearing the table, was a much more serious matter in the Middle Ages than we now make of it. For the phrase note the following:

Awoydes þo borde in-to þo flore,  
Tase away þo trestis þat ben so store.

*Boke of Curtasye* (E. E. T. S.), ll. 821, 822.

For the elaborate rules to be observed, see Hugh Rhodes's *Boke of Nurture* (*The Babees Book*, E. E. T. S.), pp. 67, 68, and *The Babees Book*, pp. 341-343, 371, 373.

472. **leve to passe the sea.** Cf. ll. 871-873 and the following:

Sir erl, quod Gij, y bid þe  
Leue to wende ȝif þou me  
Ouer þe se ichil now wende.

*Guy of Warwick* (A), ll. 1187-1189.

*Havelok*, ll. 1375, 1376; *Guy of Warwick* (B), l. 449. Similar leave is obtained by Laertes, *Hamlet*, I, ii, 50-62.

474. **Godes enemyes.** Especially Saracens.

476. See ll. 885-887. Lombardy, France, and Spain are not infrequently mentioned together in the romances. Cf.

Tho wente Guy into farrer londe,  
Turnementis and ioustes for to fonde.  
In Almaine and in Lombardie,  
In France and in Normandie.

*Guy of Warwick* (C), ll. 1063-1066.

In Brettayne, Fraunce & Lombardy.

*Ipomydon* (A), l. 133.

In a note Kölbing refers to *Reinbrun*, ll. 16, 17:

In Fraunce, in Picardy,  
In Spayne, in Lombardy.

*id.*, ll. 280, 281:

In France, in Lombardie,  
In Spayne, in Spir, in Roussie.

*The Knight of Curtesy*, l. 156; *Guy of Warwick* (B), l. 11869, etc.

481. *gyve both golde and fe.* Cf. "and gafe hom gold and fee," *Sir Amadace* (ed. Robson), st. lxxi.

483, 484. *worde and dede . . . nede.* Cf.

Boþe wiþ word & dede  
To help him at his nede.

*Amis and Amiloun* (ed. Kölbing), ll. 294-297.

And helpe in worde and in dede,  
For wel they saugh that it was nede.

*Rom. of Rose*, ll. 3505, 3506.

*id.*, 5216, 5217; *Guy of Warwick* (B), l. 1759; *Sir Ferumbras*, l. 3032; *Ywain and Gawain*, l. 2805; *Havelok*, l. 2901 (T).

486-488. Cf.

So that Anon he gan forth to Ryde,  
And alle his knyghtes by his syde.

*Holy Grail* (E. E. T. S.), xiii, ll. 871, 872.

And toward Sarras gan forto Ryde,  
He and his Meyne be his Syde.

*id.*, xvi, ll. 47, 48 (T).

Also,

On his way he gan forthe gone.

*Rich. Coer de L.* (ed. Weber), l. 330.

486. *toke his leve*, etc. Cf. "But toke his leue, and home gane wende," *The Knyght and his Wyfe* (ed. Hazlitt), l. 44.

489, 490. *not ryden but a while*, etc. Cf.

Ne hadde he seten ther but a while.

*Sevyn Sages* (ed. Weber), l. 2649.

And was there bot a litel while,  
Noht full the montance of a Mile.

Gower, *Conf. Am.* (E. E. T. S.), viii, 2311, 2312.

Nadde Arthour bot a while  
þe mountaunce of a mile  
At his table y-sete.

*Libeaus Desconus*, ll. 115-117.

Nadde þey ride but a while,  
þe mountaunce of a mile.

*id.*, ll. 1087, 1088 (cf. Kaluza's notes).

That nought of hem durst hym abyde,  
The mounenance off ten myle.

*Rich. Coer de L.* (ed. Weber), ll. 3168, 3169.

Zupitza, *Guy of Warwick* (B), l. 2810, and Tunk (*ad loc.*) give other references and citations. See also Hall's note to *King Horn*, ll. 595, 596.

499. Cf. l. 672.

501. **made him yare.** Made himself ready. *Ayre*, the reading of C, is an "obsolete bad form of *yare*, a., ready." — N. E. D., s. v.

505, 506. Cf.

When þai come to þe castel-gate,  
Scho led sir Ywain yn þareate.

*Ywain and Gawain*, ll. 3365, 3366.

When þai come to þe castel-gate,  
Al went þai in þareat.

*id.*, ll. 3955, 3956.

Zielke, *Sir Orfeo*, p. 13, cites several other instances (T).

507. **his drawen swerd in his hande.** Cf. "With a drawen swerd in hond," *Guy of Warwick* (A), st. 128, l. 11; "His sweord he bar in hond y-drawe," *Kyng Alisaunder* (ed. Weber), l. 4390; cf. also *Havelok*, l. 1802; *Sowdone of Bab.*, l. 2040; *Destruction of Troy*, l. 8759; *Holy Grail*, xiv, l. 360 (T).

508. Cf. l. 888. Schmirgel, *Sir Beves* (E. E. T. S.), p. lvi, cites lines somewhat similar.

511, 512. **bene: pryvite**, the reading of C, is, of course, to be corrected to **be: pryvite**. Cf. l. 131, "I have in be"; l. 680, "there might have be"; ll. 920, 1024, 1045. *Be* as a past participle is a survival of the familiar Chaucerian form. Cf. "hadde he be," *C. T.* (A), l. 60. "I should be inclined to believe that this line originally ran thus: *He wende none in the worlde had be*; cf. l. 522, which I should read: *He wende none in the worlde had wyste*." — B.

**He wende**, etc. Cf.

Off tresson dred he hym Ryght noght,  
There was no man vndyr þe mone  
he wende *wyth* harme durste hym haffe sought.

*Le Morte Arthur* (ed. Furnivall), ll. 1797-1799.

512. **knownen of his pryvite.** Cf. l. 990 and also "That wiste of hyr previte," *Le Morte Arthur* (ed. Furnivall), l. 657.

515. **bewrayed him to.** Cf. l. 164.

517. **And yet**, i.e. and even then; at that very moment.

521. Note the inherited rhyme *mystruste: wyste*. Cf. Chaucer, *C. T.* (C), l. 369.

522. Cf. note to 511, 512.

523. **by Saynt John.** Kölbing, note to *Amis and Amiloun*, l. 785, cites numerous instances of this oath in the romances. Cf. Lange's list in *Die Versicherungen bei Chaucer*, p. 23.

524. **by his owne**, "alone, by himself." Cf. "hymselfe alone," l. 531.

526. **tyll.** This preposition is generally Northern, though not exclusively. Cf. Chaucer, *C. T.* (A), ll. 180, 1478; (G), l. 306.

528. Cf. ll. 600, 996.

530. **was become**, i.e. where he had gone. Cf., on this old idiom, Skeat's *Chaucer*, III, 339, and his *Piers Plowman* (Glossary).

534. **Your dore undo.** As noted elsewhere, this expression (cf. ll. 539-545) became a popular title for the entire poem, — a fact that shows that the piece was well known in its day. The fragments of Wynkyn de Worde's edition bear the title *Vndo Yourre Dore*, later displaced by *The Squyr of Lowe Degre*.

535. Cf. l. 1006.

**537. whyte as whales bone.** The *whales bone* is doubtless ivory, as in King Alfred's *Voyage of Ohthere*, "hie habbað swiþe æpele bān on hiora tōþum." This comparison is exceedingly common in the verse romances, but in Child's *English and Scottish Ballads* I have found only the following: "and to her white as bone," 91 (A), 14, 20; and this too in spite of the fact that *white* is the favorite color in the ballads.

**538. agaynst me one.** Cf. "Agaynst hym one," ll. 644 and 1012; "hire ane," *St. Juliana* (A), l. 131 (Morris, *Specimens*, I); "All himm ane," *Ormulum*, l. 1025; "Nolde he noȝt go one," *King Horn* (ed. Morris), l. 527; "Abute horn al one," *id.*, l. 612.

**546. I am your.** Cf. "þe worldis good is nouȝte oure," *Barlaam and Josaphat* (ed. Horstmann), l. 731.

And tho that caughte deth off oure,  
Wenten to Cryst our Saveoure.

*Rich. Coer de L.* (ed. Weber), ll. 4997, 4998.

fro that blisful houre  
That I yow swor to been al frely youre.

Chaucer, *Leg. G. W.*, ll. 682, 683.

For other examples, see Kittredge, *Observations on Language of Chaucer's Troilus*, p. 157.

**549. Go away,** for the briefer *go way*. Cf. *do way* (N. E. D.), and note to l. 1037.

**554. forwarde.** This word is used ten times in Chaucer (Skeat's Glossary), and four times in *The Testimony of Love*, but not otherwise in Skeat's *Supplement to the Works of Chaucer*. In the N. E. D. the latest example is c. 1450, Chester Plays, *Deluge*, l. 345.

**555. that ever bare lyfe.** Cf.

Thys emperour had a wyfe,  
The fayrest that evyr bare lyfe.

*Erl of Tolous*, ll. 37, 38 (T).

**559.** See note to l. 18.

**560. was never love to me so dere.** Cf. "Was neuyr tithandis me so dere," *Le Morte Arthur* (ed. Furnivall), l. 542.

**561, 562.** These two lines are somewhat abrupt as they stand; but we may take the words "lyeth on me" in the sense of "importunes me," and suppose the Lady in effect to say, "I love but one, that is, the Squire, though I am wooed by king, knight, dukes, and earls."

**563, 564. waye: praye.** Cf. ll. 1007, 1008. The same rhyme occurs in *Thomas of Erceles* (Thornton), l. 305.

**564. gette none other praye** = you will get no more than you have already got; that is, nothing.

**569, 570. Come . . . To take my leave of you.** Cf. "I come to take my leue of the," *Le Morte Arthur* (ed. Furnivall), l. 77.

**571-636.** See the discussion of this passage, Excursus, pp. lxxxiii ff.

**572. Myne owne dere heart.** Cf. Chaucer, "My dere harte, and al myn owene knight," *Troilus and Criseyde*, ii, 871; "Myn owne hert dere," *The Notbrowne Mayde* (ed. Hazlitt), l. 67.

575. Professor Kittredge suggests as a possible reading for this line: "And kepe my maydenhede [a]ryght."

578. **make slee** = cause you to be slain. For the idiom, see Skeat's *Chaucer*, III, 292, 293.

579. The scansion seems to require

x   x   /   x   /   x   /  
I'm the kyng | es dough | ter of | Hungre.

Professor Bright prefers

x   /   x   /   x   /   x   /  
I'm the | kynges dough | ter of | Hungre.

583. **aske me at my kynne**, i.e. at the hands of my kin. Cf. "Thai ask mercy, bot nocht at ȝou," Barbour's *Bruce* (ed. Skeat), xi, 484. For other examples, see N. E. D., s. v. *at* and *ask*.

588. **come to**, etc. That is: "Ask my kin for my hand. If they grant it, I shall not say nay. If they refuse, you shall win me in another way, by proving yourself a man on the field of war." Professor Kittredge suggests that *to* we should possibly read [*ther*]*to*, but this seems unnecessary. Cf. the metre of l. 587.

589. **hardy, stronge, and wight**. Cf.

There he made mony a knyght,  
That was hardy, strong and wyght.

*Kyng Alisaunder* (ed. Weber), ll. 1389, 1390.

For thou art whyght, hardy and strong.

*id.*, l. 7530.

He wexyd so stronge and so wyght.

*Rich. Coer de L.* (ed. Weber), l. 247.

592. Cf. l. 258.

593. **so leve he be**. James Russell Lowell, *Literary Essays* (Riverside ed.), I, 333, would read, *so leve ye be*, but I can see no sufficient reason for the change. Cf. ll. 259, 260:

That my father so fayne may be,  
That he wyll wede me unto thee.

597. **worshyp**, "honor." Cf. l. 610: "for the worshyp of us two."

603, 604. Cf.

He commawnded a squyer for to go,  
And take an hundurd pownd or two.

*Eglamour*, ll. 172, 173 (T).

611. **symple kynne**. Cf. Caxton's reference to himself as a "symple persone" in his preface to Malory's *Morte Darthur*. Those who belonged to the yeomanry were called simple in contrast with the nobles and gentles (gentry).

614. Omit *ever*?

615. **mayde Ely**. This name does not occur in any of the English versions of *Libeaus Desconus*. The form is invariably *Elene*. Cf. e.g.,

Nadde Arthour bot a whyle,  
ȝe mountenaunce of a mile,  
At his table y-sete:  
er com a maide in ride  
And a dwerȝ be her side,  
All beswette for hete.

pat maide was cleped Elene,  
Gentill, bryjt and schene,  
A lady messenger.

*Libeaus Desconus* (ed. Kaluza), ll. 115-123.

The form *Ely* corresponds exactly, as Kaluza points out in his Introduction, p. clxv, to the French form *Helie*.

617. *kyng* should almost certainly be emended to *knyght*. Arthur did not win "the lady of Synadowne," and the knight who did was not a king. The spelling *kynght* is not rare in MSS. and might easily be read *kyng*. Professor Kittredge suggests that the order of the lines should be: 614, 617, 618, 615, 616, 619.

618. *wan the lady of Synadowne*. Cf. *Libeaus Desconus*, ll. 163-168:

My lady of Sinadoune  
Is broujt in strong prisoun,  
pat was of greet valour.  
Sche praiþ þe sende her a kniþt  
Wiþ herte good and liþt,  
To winne her wiþ honour.

The final triumph is described, ll. 2185 ff.

619. *Lybius was gaunted the batayle*. Cf. *Libeaus Desconus*, ll. 178-180, 217-222.

620 ff. A combination of various passages from *Libeaus Desconus* enables us to trace most of these references to the old story. Cf. *Libeaus Desconus*, ll. 193-198:

þe dwerþ wiþ greet errour  
Wente to king Arthour,  
And seide: "Kinde king!  
þis child to be werroure  
And do swich a labour  
Is nouȝt worþ a ferþing."

The contemptuous suggestion of l. 622 appears in a spurious strophe of *Libeaus Desconus*, belonging, according to Kaluza's classification, Introduction, pp. xxi, clxiv, to "a MS. of group y."

Y rede þe in game:  
Go hom and souk þy dame  
And wyne þer þy gre.

*Libeaus Desconus*, 216<sup>b</sup>-218<sup>a</sup>.

622. *sucke his dame*, i.e. as a baby knight. Cf. note to l. 620, and also,

That he ne wolde renne her tylle,  
And knele adoun, and souke hys dame.

*Rich. Coer de L.* (ed. Weber), ll. 5504, 5505.

623. *semeth*, i.e. "beseemeth, befits him better"; unless we regard *hym* as a late substitution for *me*, which is hardly probable.

625. *chapell of Salebraunce*. Cf. *Libeaus Desconus*, ll. 289, 303, etc.

**626-628.** As these lines stand in the text they are not intelligible. I suggest the following interpretation :

These wordes began [a] great distaunce [dissension],  
[But when] the[y] sawe they had the victory,

(i.e. Lybius had won the victory for them)

They kneled downe and cryed mercy.

*They* in l. 628 doubtless refers to the maiden and the dwarf. Cf. *Libeaus Desconus*, ll. 475-480 :

Mercy sche gan him crie,  
That sche spak vilanie;  
He forȝaf her þat trespas.  
þe dwerȝ was her squier,  
And served hem fer and ner  
Of all þat nede was.

**630. absolent.** This word is not known to occur elsewhere. The form is established by the rhyme. The N. E. D. regards this word and the more common *absolete* as due to confusion between *absolute* and *obsolete*. The meaning here seems to be that of *finished, perfect*. Cf. *Libeaus Desconus*, ll. 514-516 :

þo louȝ þat maide briȝt  
And seide: "þis ȝinge kniȝt  
Is chose for champioun."

**638. nere and nere**, "nearer and nearer," a comparative form. Cf. "Come neor and neor," *Kyng Alisaunder* (ed. Weber), l. 599. So in Chaucer. See Skeat's Glossary.

**646. fought.** "Is this for *sought*?" — K.

**647, 648.** Cf.

þe kinges stiward a hitte so,  
þat is bodi a clef ato.

*Sir Beves*, ll. 873, 874.

Cf. Kölbing's note and Schmirgel's citations, p. lvii.

**648.** Cf. l. 1018.

**649, 650. groundes: wound.** "An expression very often occurs, generally consisting of two or three verses, in which the overthrow of an adversary is described. As a rule, it is evident from the rhyming words what a great part is played in the employment of these phrases by the necessity of rhyme." — Schmirgel, *Sir Beves* (E. E. T. S.), p. lx. Cf.

þe dragon gaue þis kniȝt a wounde,  
Wyȝ his tayle upon þe heed,  
þat he fell downe unto the grounde.

*Knight of Curtsey* (ed. Hazlitt), ll. 249-251.

þurch þe body he ȝaf him wounde,  
& dede he feld him on þe grounde.

*Guy of Warwick* (A), ll. 2937, 2938.

**651-653.** Cf. ll. 1025-1027, and "As traytour that was false in fyght," *Le Morte Arthur* (ed. Furnivall), l. 3101. Cf. *id.*, l. 2377.

651-664. The attack upon the Squire was unprovoked and contrary to the orders of the King himself, who had commanded that unless the Squire came with a company and attempted to break into the Lady's chamber he was to be allowed to depart unharmed (ll. 431-436). The King's commands appear to have been given to the Steward alone (ll. 415-454), but he exceeded his instructions (ll. 445-448) and probably distorted them in his orders to his men. He paid the penalty with his life, and his death was taken as proof that he was a traitor, the fight between him and the Squire being in some sense regarded as an ordeal of battle. By whose orders the Steward's face was disfigured, his body disguised and laid before the door of the Lady's chamber, is not entirely clear. She knows nothing of the truth for seven years. But the King knows the whole truth from the beginning (l. 737), and must be supposed either to have given orders to the men before the fight or, as is more probable, to have been conveniently near while the fight was in progress. The King was not quite ready to take the Squire as a son-in-law, and hence caused the deception to be practised on his daughter. He was evidently waiting for the Squire immediately after the fight (cf. ll. 665 ff., 865, 866), and then made a compact with him to test the Lady's affection for seven years (ll. 451, 452, 668, 867-870). The Lady herself later holds her father responsible for much of her misery (ll. 987 ff.), and he makes no denial. This interpretation gains probability from the fact that it harmonizes with the situation in P. There the King himself places in ambush a band of armed men, who seize the Squire, put him into prison, and lay a mangled dead body before the Lady's door. Then, after the body has fallen to powder, the King overhears his daughter mourning, and is reproached by her (ll. 159, 160) for his cruelty, in much the same terms as in C. At best there is some confusion in the account of the fight. This may possibly be due, as Professor Kittredge suggests, to the insertion of the summary of *Libius* by the author of C, but even P is not entirely coherent in telling of the fight.

652, 653. of they dyd . . . on . . . they . . . dyd. When *of* or *on* is preceded by *do* we have the elements of the modern *doff* = *do* + *off* and *don* = *do* + *on*.

655. Cf. l. 1020.

657. cast hym at her chambre dore. One is reminded of the placing of the dead body of Siegfried before the door of Kriemhild's chamber. See *Nibelungenlied*, xvii, 4 (ed. Zarncke).

658. styffe and store. Cf. "That was stronge, styfe, and store," *Thomas of Erceles*. (Lansd.), l. 264 (T).

663. wemme or any wounde. Cf. Kölbing, *Sir Beves*, p. 355; "And with out wemme and wound," *Amis and Amiloun*, l. 2419; "Richard hadde neyther wemme ne wounde," *Rich. Coer de L.* (ed. Weber), l. 1090, etc. Lines 663, 664 directly contradict ll. 1015, 1016 (as unemended), for C reads:

And so he bare hym in that stounde,  
His enemyes gave hym many a wounde.

See note to l. 1016.

664. hole and sounde. The repetition of this phrase from l. 435 (see note) and of *Without wemme or any wounde* (l. 663) from l. 436, affords additional proof that the men were acting throughout under the King's orders.

666. Cf. l. 910.

668. let = hinder, prevent. Cf. Shakespeare, *Twelfth Night*, V, i, 256, and *Hamlet*, I, iv, 85, "I'll make a ghost of him that lets me."

673. naked. The general practice of sleeping naked in the Middle Ages is attested not only by the romances, e.g. *Floris and Blanch*, l. 627, *Havelok*, l. 2132, but by other evidence. The copies of miniatures from mediæval manuscripts in *The Babees Book* (E. E. T. S.), Plates XIV, XV, XVI, are especially instructive. Cf. also *Our English Home*, p. 92, and Schultz, *Das höfische Leben*<sup>2</sup>, I, 222, 362, 664. For the phrase, cf. "Ner also naked so he was born," *Havelok*, l. 1949; "Wel nere naked, as þai war born," *Ywain and Gawain*, l. 2382. Tunk cites references to the rhyme borne: beforne, e.g. *Eglamour*, ll. 13, 14; *Sir Isumbras*, ll. 201, 202; *Amis and Amiloun*, ll. 2214, 2217; 2325, 2328; *Octavian* (L), ll. 801, 802; *Guy of Warwick* (B), ll. 629, 630, etc.

675. weale away. A degenerate form of the O.E. *wā + lā + wā = wo + lo + wo*. For a discussion of the word, see Earle's *Philology of the English Tongue* (4th ed.), p. 195. Cf. "'Alas,' quod they, 'and welaway,'" Chaucer, *H. F.*, iii, 472; *id.*, l. 170; "Ful ofte he seyde allas! and weylawey!" *C. T.* (B), l. 810; "Allas! and wailawo!" *Sevyn Sages* (ed. Weber), l. 2599; also *Le Morte Arthur* (ed. Furnivall), ll. 360, 652, 820, 1409, etc.

676. have I lay. The form *lay* is established by the rhyme and by that in *P, aye: lay*, l. 89. The past participle *ileye* occurs in *Robert of Gloucester*, l. 1717.

681. to dere . . . is bought. Cf. Chaucer, "to dere boghte she beautee," *C. T.* (C), l. 293, (B), l. 420; "Alas! your love, I bye hit al to dere," *Anelida and Arcite*, l. 255; *Leg. G. W.*, l. 1387; *Syr Tryamour* (ed. Halliwell), l. 1403. For other parallels, see Kittredge, *Authorship of Rom. of Rose*, in *Studies and Notes*, I, 45.

684, 685. dyd. This word appears not to be used here in the ordinary fourteenth-century sense of *caused*, but rather in the common fifteenth-century fashion for the sake of adding emphasis or of expressing the ordinary preterite. For other examples, see ll. 438, 878, 898, 974, 1063. Possibly some of these may be due to modernization, as in ll. 878, 898, 1063, but this is hardly true of ll. 438, 974. Sporadic instances of *did* in the modern sense occur earlier than the fifteenth century, but they do not till then become normal. Cf. Lounsbury, *Studies in Chaucer*, I, 499-501; *History of the English Language*, revised ed., pp. 437 and 438; Dietze, *Das umschreibende Do in der neuengl. Prosa*, pp. 14 ff.; N. E. D., s. v. *do*, sections 23, 24, 25; Baldwin, *Infl. and Syntax of Malory's Morte d'Arthur*, p. 86. Cf. also note to *P*, l. 117.

685 ff. An interesting parallel to the embalming of the body of the Steward is found in Lyndesay's *Testament of Squyer Meldrum* (E. E. T. S.), ll. 50-58:

First, of my Bowellis clenge my bodie clene,  
Within & out; syne, wesche it weill with wyne, —  
Bot honestie see that nothing be sene; —  
Syne, clois it in ane coistlie caruit schrine  
Of Ceder treis, or of Cyper fyne:  
Anoynt my corps with Balme delicious,  
With Cynamome, and Spycis precious.

In twa caissis of gold and precious stanis  
Inclois my hart and tounge, richt craftellie.

Cf. also Chaucer, *Leg. G. W.*, ll. 671-677:

But on the morwe she wol no lenger dwelle,  
But made hir subtil werkmen make a shryne  
Of alle the rubies and the stones fyne  
In al Egipte that she coude espye;  
And putte ful the shryne of spycerye,  
And leet the cors embaume; and forth she fette  
This dede cors, and in the shryne hit shette.

**688. wyrgin waxe**, "virgin," that is, pure, wax. "Torches of virgin waxe" are mentioned by E. Howes, 1615, quoted in Preface to Harrison's *Description of England*, Part II, p. 40. Cf. "he tok virgyn wax," *Kyng Alisaunder* (ed. Weber), l. 334. As for the form *wyrgin*, the confusion of *v* and *w* was very common in the fifteenth and sixteenth centuries. Numerous examples appear in *Huon of Burdeux*, in *The Babees Book* (E. E. T. S.), p. 397, etc. The vulgarism is reproduced in Dickens's novels, notably the *Pickwick Papers*. Noah Webster, in his *Dissertations on the English Language* (1789), p. 112, says that the confusion persisted in America even to his day. "The pronunciation of *w* for *v* is a prevailing practice in England and America. It is particularly prevalent in Boston and Philadelphia. Many people say *weal*, *wessel*, for *veal*, *vessel*." Cf. also Trautmann's remarks (*Über Huchown*), *Anglia*, I, 140, 141.

**commendry**. In the corresponding passage of **P** this word does not appear at all. Moreover, no mention of it is made by Nares, by Halliwell, by Stratmann-Bradley, nor is it found in the *International*, the *Century*, or the *Standard Dictionary*. But in the N. E. D. the word is cited, with a reference to this passage only, and marked "*Obs. rare*." No meaning is given. Ritson printed our text in his *Ancient English Metrical Romances*, but he did not include the word in his glossary.

The word seems, however, to be capable of a very simple explanation. The Princess wished to keep the body in aromatic spices, and might, perhaps, naturally enough select *cummin* in a *dry* state. *Cumin* or *cummin* takes, in the fourteenth and fifteenth centuries, the form *comyn*, and in the sixteenth the form *commen*. The text of the poem in its present shape is a sixteenth-century print. We know, furthermore, that *cummin* was very generally used as a spice in Europe in the Middle Ages, and that when employed medicinally it was ground and put into water or wine. Hence, possibly, the mention in this case that it was used *dry*. I cannot find that it was supposed to have special preservative properties, but its odor was probably more agreeable than that of a corpse.

The price per pound in the thirteenth and fourteenth centuries was about two-pence, or, at the present value of money, not far from thirty-five or forty cents (Rogers, *History of Agriculture and Prices*, I, 631).

Numerous examples of the adjective following the noun occur in the poem, — *lady fre*, 16; *notes clere*, 61; *forestes thicke*, 237; *lady bryght*, 426, — to select a few out of many. The use of a word like *dry* in such a situation is somewhat unusual, but it is no worse than the combinations that desperate rhymesters even now are guilty of.

The most serious objection to the proposed explanation appears to be that it is too fatally easy, and smacks too much of folk-etymology. But until some more

rational meaning is suggested we may regard "commendry" as a "ghost-word," and provisionally relegate it to the shades. Condensed from my note in *Modern Language Notes* (November, 1901), XVI, 425, 426.

689. **maser tre**, maple tree. For an account of the use of this wood for domestic purposes, see *Our English Home*, pp. 51, 52.

691. Cf. l. 1022.

692. **quaynt gynnes**, i.e. devices, contrivances. Cf. note to l. 97.

695, 696. **uprose : gose**. The sudden shifting of the tense for the sake of the rhyme is very common in mediæval verse. Cf. "vprase : he gase," *Sevyn Sages* (ed. Weber), ll. 3181, 3182; "arose : gose," *Guy of Warwick* (B), ll. 2509, 2510; "rose : gose," *id.*, ll. 7309, 7310. Macauley, Introduction to *English Works of Gower* (E. E. T. S.), p. cxvii, has some remarks upon the use of the preterite and present tenses in the same sentence.

699, 700. Cf. ll. 927, 928, 1066. The rhyme *thryse : ryse* would have been impossible to Chaucer. His form *thryes* is a dissyllable with no final *e*. We must suppose, therefore, that *ryse*, from being a dissyllable, as in Chaucer, has become a monosyllable. For *thryës*, see *C. T.* (A), ll. 562, 2952, 2954, 2955; (B), l. 1732.

703, 704. Cf. ll. 963, 964.

704. **offre to them whyle she myght lyve**. Cf.

Upon thy day tho make offerynge,  
And so shal I ever, whil þat I live.

*Sowdane of Bab.*, ll. 949, 950 (T).

706. **offrynge**. Offerings for the dead, either at the funeral or later, were universal in the Middle Ages. See Brand, *Popular Antiquities* (ed. Ellis), II, 240, 248, 286; *Lay Folks Mass Book* (E. E. T. S.), pp. 234, 236, 238, and (particularly) 242; *Books of Courtesy* (E. E. T. S., Extra Series, 3), pp. 34-36; Malory's *Morte Darthur*, XXI, viii, xi; Skeat's *Chaucer*, V, 43, 333.

709. **as ye are one**. Cf. l. 1085. The phrase was not uncommon, especially in ballads. "So curteyse an outlaw as he was one," *A Gest of Robyn Hode* (ed. Child), st. 2; "A more mery man than I am one," *Robin Hood and the Monk* (ed. Child), st. 4; "The falseste traytere was he one," *The Sege off Melayne* (E. E. T. S.), l. 173, and the note.

in al Inglood þer was non  
A fairer maiden þan hye was one.

*Lay le F. (Anglia, III)*, l. 234.

710. **semely of fleshe and bone**. Cf. l. 1086. For similar expressions, see Zielke, *Sir Orfeo*, p. 12.

714. **browes bent**, "arched eyebrows." Cf. "With bente browes, smothe and slike," *Rom. of Rose*, l. 542; "Front reluisant, sorcis votis," *Rom. de la Rose* (ed. Kaluza), l. 529; "Bent were his browis two," *Rom. of Rose*, l. 861; "Les sorcis bruns et enarchies," *Rom. de la Rose*, l. 839. Ritson's emendation *brent* is unnecessary, though the term *browes bent* now and then occurs. Cf. "With burely face, and browis bricht and brent," Henryson, *Testament of Cresseid* (ed. Skeat), l. 173. See also *Destruction of Troy*, l. 3030; *Eger and Grime* (ed. Laing), l. 2402.

718. **Clothe of damaske** (Damascus). See *damask* in Fairholt's *Costume in England* (ed. Dillon), II, 146. A description of a gorgeous robe adorned with precious stones, figures of flowers, etc., occurs in *Emare*, ll. 82-168.

719. **pery.** Cf. ll. 837, 843. *Pery*, from Angl. Fr. *perrye*, O.Fr. *pierrerie*, precious stones, is evidently a diadem set "with stones full oryent, whyte and read," l. 720.

720. **oryent.** The term *orient* is now technically used of a pearl to denote a "clear, almost translucent white color, with a subdued iridescent sheen." The word was probably at first used to designate stones coming from the East, but the meaning given by Harrison, *Description of England*, III, 81 (New Shakespeare Society), was doubtless the sense that would have been accepted by the romancer: "They [pearls] are called orient, because of the cleerenesse, which resembleth the colour of the cleere aire before the rising of the sun." For the phrase, cf.

With a front endent,

With peyrl of orient.

*Degrevant* (ed. Halliwell), ll. 649, 650.

728. Cf. l. 1058.

731. Cf. l. 1062.

733. Cf. l. 853.

737, 738. **every deale: counsele.** Cf.

Hur fadur lykud hur wordys wele,

So dud hys cowncell every dele.

*Le Bone Florence* (ed. Ritson), ll. 250, 251.

739. **To-morowe ye shall on hunting fare.** Cf.

Horn, to morwe in þe morning

þou schalt fare on hunting.

*Horn Childe* (*Engl. Stud.*, XII), ll. 541, 542.

For the method of mediæval hunting, see Strutt, *Sports and Pastimes*, I, i. In section xi he comments upon this passage. Cf. also *Our English Home*, p. 23. The letter of Queen Candace to Alexander in *Kyng Alisaunder* (ed. Weber), ll. 6688-6719, presents a striking parallel to the long passage in our text, ll. 739 ff., and deserves to be quoted:

O Alisaundre! dure sire,  
Over alle men Y the desyre!  
Tak me, to-fore alle, to thy quene;  
Riche schal thy mede beone!  
Y wol charge, saun faile,  
With besauns, a thousand camailes;  
Y wol geve the gymmes, and byghes,  
Ten thousand caries.  
Y wol chargen al the bestis  
With pellis, and siglatouns honeste.  
Y wol the geve gentil men,  
Ten thousand wyghte Ethiopen;  
Yonge knyghtis, flumbardynges,  
Wyghte in every batalynges:  
And an c. thousand noble knyghtis,  
To thy servyse gode and wyghte:  
And of gold a coroune bryght,  
Ful preciose stones y-pyght;  
Gold no seolver, so Y sigge,

No myghte the stones to worth bigge,  
 Yet thou schalt have six hundred rinoceros;  
 And v.c. olifauns, and vij. c. perdos;  
 And two hundred unycornes;  
 And fuf M. boles with on hornes;  
 And four hundred lyouns whyte;  
 And a thousand, that wel can byte  
 Olifauntz, and lyouns on playne,  
 Stronge houndis of Albayne;  
 And fyf hundred ceptres of gold;  
 And my lond to thy wold;  
 And an c. thousand gentil sqwyers,  
 That conne the serve in eche maesters.

740. in a chare, i.e. a car or chariot. In a manuscript of Ovid's *Epistles*, No. 7231 *bis*, preserved in the *Bibliothèque Nationale*, Paris, is a superb miniature representing Phædra in a golden car drawn by five horses trapped in red adorned with gold. The harness also is of gold. She holds a spear and is going to hunt the stag. Reproduced in Kleinpaul's *Die Jagd im Mittelalter*; cf. also Schultz, *Das höfische Leben*<sup>2</sup>, I, 486 ff. The people of the Middle Ages were exceedingly fond of stately processions. Such a train as accompanied Queen Olimpias (more or less like that in our text) is doubtless a tolerably faithful picture of what the writer had actually seen. It runs as follows:

A muyle, al so whit as mylk,  
 With sadel of gold, semely of selk,  
 Was y-brought to theo quene,  
 With many bellis, of selver schene,  
 Y-fastened on orfreys of mounde,  
 That hongon adoun to theo grounde.  
 Forth thei ferden, with heore roite,  
 A thousand ladies of o swte.  
 A speruer that was honeste,  
 So was at theo ladies feste.  
 Four trumpes to-fore hire bleow,  
 Mony mon that day hire kneow:  
 An hundred and wel mo,  
 Alle abowed hire to,  
 Al thes toun y-honged was,  
 Ageynes theo lady Olimpias.  
 Orgles, tymbres, al maner gleo,  
 Was dryuen ageyn that lady freo.

*Kyng Alisaunder* (ed. Weber), ll. 175-192.

742. Professor Bright would read: "And clothes of golde about your hed."

743. dam[a]ske, . . . asure. In the sense of a "woven fabric" no example of *damask* is cited in the N. E. D. before the year 1430. On the use of *asure*, cf.

And his baner they up rere,  
 With flour de lys off gold and asur.

*Rich. Coer de L.* (ed. Weber), ll. 3880-3882.

Of gold and asure were her wedes.

*id.*, l. 4962.

**744. dyapred**, i.e. adorned with raised work. Cf. l. 834. See a long note in Warton's *History of English Poetry* (ed. Hazlitt), II, 168, 169; Fairholt, *Costume in England* (ed. Dillon), II, 147; *Our English Home*, pp. 36, 37; Skeat's *Chaucer*, V, 85.

**745. pomelles**. The meaning of this term is not very clear in this passage. *Chare* in l. 740 is probably to be taken as "car, chariot, carriage." In that case the *pomelles* may be ornamental knobs "ended with gold" on the pavilion above the Lady's head. Cf.

Pavylons were pyghte on hyghe.  
She saughe there many comly telde  
Wythe pomelles bryghte as goldis beghe.

*Le Morie Arthur* (ed. Furnivall), ll. 2623-2625.

**746. enameled**. The enamel of the Middle Ages was largely blue. Cf.

Foles in foler flakerande bitwene,  
& al in asure & ynde enaumayld ryche.

*Cleanness* (E. E. T. S.), ll. 1410, 1411.

On the use of enamel for household plate and furniture, see *Our English Home*, pp. 40, 47, 52, 75, 91, 127, 165, 176, and Way's note, *Promptorium Parvulorum*, p. 260.

**747. mantel**. Note the accent: *mantel'*.

**749. Jennettes of Spayne**. These small Spanish horses first appeared in England in the fifteenth century. The first instance of the name in the N. E. D. is from the year 1463. The next example is from this passage.

**750. Trapped**. For brilliant specimens of caparisons, see the cuts in Schultz, *Das höfische Leben*<sup>2</sup>, II, 100-104. Cf. Froissart (Johnes), II, 399, and the following:

His hors was bairdit full richelie,  
Couerit with Satyne Cramesie.

Lyndesay, *Squier Meldrum* (E. E. T. S.), ll. 385, 386.

His hors was bairdit full brauelie,  
And couerit wes, richt courtfullie,  
With browderit wark and veluot grene.

*id.*, ll. 421-423.

Upon a stede whyt so mylke,  
His trappys wer off tuelly sylke,  
With five hundred belles ryngande.

*Rich. Coer de L.* (ed. Weber), ll. 1515-1517.

Kyng, eerls, barouns, knyghts, and squyers,  
Ryden ryally on trapped destrers.

*id.*, ll. 3887, 3888.

**751. sautry**, i.e. psaltery. "A dulcimer played with the fingers or a plectrum instead of hammers." — Grove, *Dictionary of Music*, s. v. Grove adds some details on the mediæval *sautry*. Schultz, *Das höfische Leben*<sup>2</sup>, I, 553, prints a cut of the "psalterion," and the following description from Papias:

Psalterium . . . est autem simile citharae barbaricae in modum deltae litterae. Sed haec est differentia, quod psalterium, quod vulgo polyphthogon dicitur, lignum illud concavum, unde sonus superius redditur, habet et deorsum feruntur chordae et desuper sonant. Cithara vero concavitatem ligni inferius habet.

753 ff. For elaborate details concerning these wines, see Warton's note on this passage, *History of English Poetry* (ed. Hazlitt), II, 170; *Our English Home*, pp. 82-84; Skeat's *Chaucer*, I, 442; II, 432; V, 249, 266, 280, 281; *The Babees Book* (E. E. T. S.), pp. 125-128 (especially *ypocras*), 202-207, 267, 268.

753. **Ye shall have**, etc. A passage closely resembling this is quoted by Halliwell, *Dictionary of Archaic and Provincial Words*, from the interlude, *The Four Elements*, s. v. *malvesie*. Tunk cites:

Euery man had there plente  
Of claret wyne and pymente.  
There was many a riche wyne,  
In sylluer and in golde fyne;  
Many a coppe and many a pece,  
With wyne wernage and eke of grece;  
And many A noder ryche vesell,  
With wyne of gascoyne and of rochell.

*Life of St. Alexius*, ll. 71-78.

755. **wyne of Greke**. The form *Greke* is assured by the rhyme word *eke*. The phrase is perfectly intelligible, but I have found no parallel in the N. E. D.

756. **algrade**. This was a wine imported from Crete. Cf. *Our English Home*, p. 83.

758. **garnarde**. This variety of wine is conjectured to have been flavored with pomegranates or possibly to owe its name to Granada. See N. E. D., s. v. *garnade*².

760 ff. Cf.

Men broughte bred, withouten bost,  
Venyson, cranes, and good rost,  
Pyment, clarre, and drynkes lythe.

*Rich. Coer de L.* (ed. Weber), ll. 3479-3481.

With good wyn, pyement, and clarre.

*id.*, l. 2625.

Hoot whyt bred before us sette,  
Gees, swannes, cranes, venysoun,  
And othir wylde foul, gret foyson.  
Whyte wyn and red, pyment and clarre.

*id.*, ll. 3598-3601.

Wyn and pyment gan they schenche  
And wyn clarre and wyne greek.

*Kyng Alisaunder* (ed. Weber), ll. 7581, 7582.

761. **your stomake to defye**, i.e. to digest the food in your stomach. Cf. *Piers Plowman*, *Prol.* (B) (ed. Skeat), ll. 228, 229:

White wyn of Oseye · and red wyn of Gascoigne,  
Of þe Ryne and of þe Rochel · þe roste to defye.

762. **pottes of ose**y, i.e. pots of wine of Alsace. Cf. Skeat's note to the passage quoted under l. 761.

763. **venison ybake**. See note to ll. 317-325.

**765. lese of grehound.** "Two greyhounds were called a brace, three a leash." — Strutt, *Sports and Pastimes*, I, i, 18. In Chapter i, 16, *id.*, is a list of dogs used for the chase. See also Kölbing's *Ipomydon* (Δ), l. 609, note. Cf.

Scho led thre grewehundis in a lesse,  
And seven raches by hir rone.

*Thomas of Ercel.* (ed. Brandl), ll. 69, 70.

**strike.** For the emendation, see *striken* in Stratmann-Bradley. The rhyme *stryke: lyke* occurs in *Syr Tryamour* (ed. Halliwell), ll. 1570, 1571.

**767. tryst,** a station in hunting. The term appears in *Sir Gawayne and the Green Knight* (E. E. T. S.), in the form *tryster*, ll. 1146, 1170, 1712. A passage cited by Strutt, I, i, 17, from an old treatise on hunting says: "The fewtrers ought to make fayre logges of grene boughes at their trestes." He adds that tenants sometimes held lands on condition of "finding men to enclose the grounds and drive the deer to the stands whenever it pleased their lords to hunt them." Cf. also *Catholicum Anglicum* (E. E. T. S.), p. 393.

**769.** Cf. l. 805.

**771. begles.** This is unquestionably the right reading, and it appears in Ritson's edition. If one were to retain *bugles*, one might be half tempted to read *buglers* in l. 770; but no example of *buglers* is cited in the N. E. D. before 1840. See N. E. D., s. v. *beagle*. The fact that *trumpet* may be used in the sense of *trumpeter* is hardly sufficient to justify us in assuming by analogy that *bugles* here means *buglers*.

**772. raches.** Raches are dogs that follow their prey by scent, whereas greyhounds must rely upon their keen sight. "We have also a mute of hounds for a number, a kennel of raches," etc. — Strutt, I, i, 18.

**his.** The reference is not very clear, though, as Professor Kittredge suggests, *his* may refer loosely to *herte and hynde*, l. 768, and = "the deer's."

**rechase.** The recall of the hounds by a blast on the horn or bugle. The more common term is *recheat*. Cf. *Sir Gawayne and the Green Knight* (E. E. T. S.), ll. 1910–1913:

Huntes hyȝed hem þeder, with hornes ful mony,  
Ay re-chatande aryȝt til þay þe renk seȝen;  
Bi þat watȝ comen his compeyny noble  
Alle þat euer ber bugle blowed at ones.

See also Skeat's notes on Chaucer's *Book of the Duch.*, iii, ll. 379, 386 (Vol. I, pp. 473, 474).

**774. haukyng by the ryvers syde.** Cf. Chaucer's *Sir Thopas*, ll. 25–27:

He coude hunte at wilde deer  
And ryde an hauking for riveer  
With gray goshawk on honde.

Cf. Skeat's note, V, 186, 187. The birds most commonly taken were herons and waterfowl, which naturally sought the rivers.

He saugh, whan voided were thise wilde deer,  
Thise fauconers upon a fair river,  
That with hir haukes han the heron slayn.

Chaucer, C. T. (F), ll. 1195–1197.

For a discussion of hawking in general, see Strutt, *Sports and Pastimes*, I, ii; Weber, *Romances*, III, 294–296; Juliana Berners, *The Bokys of Haukyng*

and *Huntyng* (1486); *Reliquiae Antiquae*, I, 293-308; the excellent article on Falconry in the *Encyclopaedia Britannica*, ninth edition; Kleinpaul, *Die Jagd im Mittelalter*, pp. 34-46, with numerous illustrations; Schultz, *Das höfische Leben*<sup>2</sup>, I, 473-485.

776. *merlyon*. For the form, see *Catholicon Anglicum* (E. E. T. S.), p. 206.

779, 780. *chyldren . . . Shall syng*. Cf. Froissart, *Chronicles* (Johnes), II, 399, 400. The phrasal, conventional character of the verse is well illustrated here: "*Lytle chyldren, great and smalle*."

782. *tenours*. The tenours sang the plain-song and *held on* to the note. Hence the name.

783. *copes*. Copes were made of large semicircular pieces of cloth, and covered the entire person. They were often magnificently adorned with embroidery and precious stones. See the illustrations in Fairholt's *Costume in England* (ed. Dillon), I, 131, 269.

784 ff. As a parallel passage describing garments adorned with gems and figures of beasts and birds we may cite the following from *The Wars of Alexander* (E. E. T. S., Extra Series, 47), ll. 1532 ff.:

Now passis furth his prelate with prestis of þe temple,  
Reueschid hym ryally with þat in riche wedis,  
With erst & abite vndire all as I am in-fourmede,  
Fulle of bridis & of bestis of bise & of purple;  
And þat was garnest full gay with golden skirtis,  
Store starand stanes strekilland all ouire,  
Saudid full of safirs & opire sere gemmes,  
And poudird with perry was perroure & othire.  
And sithen he castis on a Cape of kastand hewes,  
With riche rabies of gold railed by þe hemmes,  
A vestoure to vise off of violet floures,  
Wroȝt full of wodwose & oper wild bestis.

*perles*. On the use of pearls in this way, see Fairholt (ed. Dillon), II, 313. Cf. Chaucer, *C. T.* (A), ll. 2160, 2161:

His cote-armure was of cloth of Tars,  
Couched of perles whyte and rounde and grete.

785. *taffata*. The silken stuff known as taffeta was not made in England till the closing years of the sixteenth century. The imported variety was comparatively rare and costly. Chaucer mentions taffeta, *C. T.* (A), l. 440.

786. *taffetra*. A distinction between *taffeta* and *taffetra* is apparently intended, but *taffetra* is not found in the dictionaries or special glossaries, and I can cite no other instance of its use.

788. *asure*. Cf. *Morte Arthure* (E. E. T. S.), ll. 192, 193:

Seyne come þer sewes sere, with solace þerafter  
Ownd of azure alle over, and ardent þem semyde.

Cf. note to l. 743.

789. *organ songe*. The mediæval organ, though much simpler than the modern instrument, was of considerable importance. For an extended account of its development, see Grove, *Dictionary of Music*, s. v. *organ*. Cf. Skeat's note, *Chaucer*, V, 406.

**790. countre note and dyscant.** The earliest examples of *countre note* (counterpoint) and of *discant* (*descant*), in the N. E. D. are from Wyclif, 1380; the next from this passage.

**795. clothes of Arras.** The earliest instance cited in the N. E. D. of *arras* is for the year 1397, from the will of John of Gaunt, "draps d'Arras." Arras appears not to have been greatly used in England before the fifteenth century. See *Our English Home*, pp. 26, 27, 157, 158, 181.

**797. cloth of golde abought your heade.** Cf.

Hire bed was mad, forsothe,  
With pallis, and with riche clothis;  
The chaumbre was hongid with cloth of gold.

*Kyng Alisaunder* (ed. Weber), ll. 369-371.

The spelling *abought* for *about* was prevalent in the latter half of the fifteenth and the earlier years of the sixteenth centuries. Cf. *Paston Letters*, II, 269 (A.D. 1466), *Huon of Burdeux* (E. E. T. S.), p. 372<sup>b</sup>, etc.

**798. popiniayes pyght with pery read,** i.e. embroidered figures of parrots with the red color worked in precious stones. Cf. l. 838 and *Our English Home*, p. 27.

She was clad in perree and in gold.

Chaucer, *C. T.* (B), l. 3495.

And ful of perree charged hir clothing.

*id.* (B), l. 3556.

ffor the souerayn hym selfe was a sete rioll,

Pight full of perrieris & of proude gemys.

*Destr. of Troy* (E. E. T. S.), ll. 1669, 1670.

**803. truly tolde,** "rightly counted."

**804. bowles.** Strutt reproduces in *Sports and Pastimes*, III, vii, miniatures from manuscripts of the thirteenth and fourteenth centuries representing bowling. But the earliest example cited of *bowles* (*boule*) in the N. E. D. is from Occleve (1420).

**807. arbere.** See note to l. 28.

**810. of tre.** Cf.

Ouer this haven then sawe he  
A brygge of stone and not of tree.

*Partenope* (A), ll. 406, 407; also *Holy Grail*, xv, 375; *id.*, xvii, 374 (T).

**813.** Cf. l. 1076.

**817. shyppes of large towre.** Such ships are described in Schultz's *Das höfische Leben*<sup>2</sup>, II, 331, with cuts. Cf.

Sum tyme an Englesche Schip we had,  
Nobel hit was and heih of tour.

*Minor Poems of Vernon MS.* (E. E. T. S.), p. 716.

Fyftene C. fayre shyppes there dyde hym abyde,  
With goodly sayles and topcastell.

*The Batayle of Egyngesourte* (ed. Hazlitt), ll. 79, 80.

"There were forty large vessels of such a size, and so beautiful, it was a fine sight to see them under sail. Near the tops of their masts were small castles,

full of flints and stones, and a soldier to guard them." — Froissart, *Chronicles* (Johnes), I, 197. See also Child's *Ballads*, III, 337, 340, 344, 349; IV, 504.

818. *dromedaryes*, i.e. "dromonds, large vessels." This is the first example cited in the N. E. D. of this word in the sense of *dromond*. The next is of the year 1520.

819. *carackes*. No example of this word earlier than 1386 (Chaucer) is cited in the N. E. D.

823, 824. *arowe*: *rumbylawe*. It is uncertain whether we have to read *arawe* or *rumbylowe*, though probably the latter. *rumbylawe*. This word is a part of "a very favorite burden to an ancient sea-song. The burden of the Cornwall furry-day [a Cornish festival, May 8] song is 'With hantalow rumbelow.'" — Halliwell, *Dictionary of Archaic and Provincial Words*. As the name of a tune it is found in the *Roxburghe Ballads* (Ballad Society, II, 257). Cf. also,

They rowede hard and sungge ther too:  
With heuelow and rumbeloo.

*Rich. Coer de L.* (ed. Weber), II, 2521, 2522.

Ritson, in a note on l. 824, remarks: "Thus in *Cocke Lorelles bote*, b. 1:

For joye theyr trumpettes dyde they blowe,  
And some songe *heve and howe, rumbelowe*.

Skelton, too, in his *Bowge of Court*, has the following lines:

Holde up the helme, loke up, and lete god stere,  
I wolde be merie, what wind that ever blowe,  
*Heve and how rumbelow, row the bote, Norman, rowe;*

alluding, it appears from Fabian, to 'a roundell or songe' made by the water-men in praise of John Norman, mayor of London, in the thirty-second year of Henry the Sixth, who, instead of riding to Westminster, like his predecessors, 'was rowed thither by water.' [The] high antiquity [of the refrain] is further manifested by the fragment of a very ancient Scottish song, preserved by the same Fabian, and other older chroniclers on the battle of Bannockburn, in 1314:

Maydens of Englande, sore may ye morne,  
For your lemans ye have lost at Bannockys-born,  
With *heve alowe*:  
What weneth the king of England  
So soone to have wone Scotland?  
With *rumbylowe*.

Again, in another old fragment:

I saw three ladies fair, singing *hey and how*,  
Upon yon ley land, hey:  
I saw three mariners singing *rumbelow*,  
Upon yon sea-strand, hey."

826. *spices*. A glance at mediæval cookery books shows how enormously spices were used in seasoning the most common dishes. Cf. e.g. almost any page of the *Two Fifteenth Century Cookery Books* (E. E. T. S.). References to wine with spices crowd the pages of Froissart, e.g. II, 402, 620, 661, 662, 669, 680 (Johnes). See also *Our English Home*, pp. 72, 73, 84, 85; Skeat's *Chaucer*, II,

506; III, 320; V, 145, 189, 195, 385; *The Babees Book* (E. E. T. S.), p. 207, etc. The following is a typical passage:

The styward hit the spyces for to hye,  
And eek the wyn, in all this melodye.  
The usshers and the squyers ben y-goon;  
The spyces and the wyn is come anoon.

Chaucer, *C. T.* (F), ll. 291-294.

See also *Rom. of Rose*, ll. 1367-1372.

**833. costerdes.** The earliest example of this word in the N. E. D. is cited in Dugdale's *Monasticon*, VI, 1363, from the year 1385: "Duo costers panni magni de velvetto." The splendors of the bed described in the text are rivalled in the following description from *Arthur of Lytle Britaine*, Chapter xliii (quoted in *Our English Home*, p. 103): "The utterbrasses therof were of grene jasper, with grete bars of golde, set full of precyous stones, and the crampons were of fyne silver, embrordered with golde; the postes of yvery with pomells of corell, and the staves closed in bokeram, covered with crimsen satten; and shetes of sylke with a rych coveryng of ermyns, other clothes of cloth of gold, and foure square pillowes wroughte among the Sarasyns." See also Dunlop, *History of Fiction* (ed. Wilson), I, 220.

**835. camaca.** First cited in N. E. D. under 1375 A.D. from the (translated) will of Lord Despencer: "My great bed of blue camaka, with griffins, also another bed of camaka striped with white and black." All seems to be borrowed by the printer from l. 836.

**836. felyoles.** Doubtfully defined in the N. E. D., s. v. *filiole*, as "a column, turret, or pinnacle." Cf. the following lines, where none of these meanings is very apt:

þe coperounes of þe canacles þat on þe cuppe reres,  
Wer fetysely formed out in fylyoles longe.

*Cleanness* (E. E. T. S.), ll. 1461, 1462.

The latest example in the N. E. D. is from 1513 A.D.

**837. fester pery,** the reading of C, might seem to mean a coronet set with stones to wear at a feast. But no such word as *fester* appears in the N. E. D. in the sense required here. *Fester* may be a misprint for *festel*, *festal*, but even this word is not found before 1479 A.D. Most probably *fester* is a misprint for *tester*, a canopy over the bed, which would very properly lend itself to rich ornamentation. *Tester* is the O.Fr. *testiere*, a head-piece.

**838. popiniayes.** Cf. note to l. 798.

**842. clothe of Rayne.** Rennes in France was celebrated for its fine cloth. In the will of Lady Alice West, 1319, we find mention of "a peyre schetes of Reynes," *Fifty Earliest English Wills* (E. E. T. S.), p. 4. For other references, see Fairholt's *Costume in England* (ed. Dillon), II, 343; Skeat's Chaucer, III, 255.

**843. head shete.** Probably a sheet placed at the head of the bed, and often richly embroidered. The use of head sheets appears to have been confined to the fifteenth century. They are mentioned among the effects of Henry V, *Rolls of Parl.*, IV, p. 228. Henry VII's bed had "a head sheet of raynes," *The Babees Book* (E. E. T. S.), p. 179. In the *Paston Letters* (ed. Gairdner), III, 435, are mentioned

"ij. hedshytes of ij. webbys." In the will of Dame Elizabeth Browne, *id.*, p. 465, are noted, "An hed shete . . . And iij. hed shetys of ij. bredys."

**847. longe peper.** A different sort from the ordinary pepper for the table. It is still widely used as a medicine and "contains piperin, resin, and volatile oil." John Gerard in his *Herball* (1597) says that long pepper "is thought to be the best of all the kinds," p. 1357.

**853. so mote I the.** On this very common phrase see the note by Zupitza, *Guy of Warwick*, l. 615; Lange, *Die Versicherungen bei Chaucer*, pp. 51 ff.; Skeat, *Chaucer*, V, 192, 253.

**856, 857. Cf.**

That I agayn felle in swonyng,  
And sighede sore in compleynnyng.

*Rom. of Rose*, ll. 1867, 1868 (T).

**867, 868. Cf.**

And here y shalle the ensure,  
Thi conselle nevere descure,  
Whylle my body may endure.

*Degrevant* (ed. Halliwell), ll. 537-539.

**868. discure**, an obsolete form of *discover*. Cf. *vnskere*, *Amis and Amiloun*, l. 780. "The vocalizing of *v* between vowels gave the reduced *discour*, *-cure*, and *diskere*." — N. E. D., s. v. *discover*. See also Skeat, *A Scholar's Pastime*, p. 322. The form *diskere* occurs in *Le Morte Arthur* (ed. Furnivall), l. 1735: "That we wolde neuyr to you diskere." Cf. also, *Erl of Tolous* (ed. Lüdke), ll. 544, 545.

**869. helde up his hande.** The raising of the hand to add emphasis to an oath, a promise, etc., is frequently mentioned in the romances. Zupitza cites numerous examples, *Athelston*, l. 154.

**873. passe the sea.** Cf. l. 472 and the following: "Whereto schulde þou passe the see?" *Guy of Warwick* (B), l. 881; "And afturward þou passe the see," *id.*, l. 888; "Sone he pased the see," *Degrevant* (ed. Halliwell), l. 133.

**878. The whyles**, i.e. the times. **do ordayne.** Omit *do*, which adds nothing and injures the metre.

**879. Cf.** l. 1057.

**880. Cf.** l. 892.

**883. The kyng hym gave both lande and fe.** As the Squire was going out of the country, he might appear to have small use for land, and the phrase might seem a mere convention echoing earlier romances, e.g., "And behigte hym land and rente," *Rich. Coer de L.* (ed. Weber), l. 1294. But probably *fe* means money for present necessities, and the *lande* was by its rent to supply his further needs while abroad.

**885, 886. Cf.** ll. 905, 906; 1053, 1054.

**888. myght no man stan[d] hym agayne.** A common formula. Cf.

þer myzt no man wiþ-sytt his dynte.

*Eglamour* (ed. Halliwell), l. 1022.

þer was no armure, verrayment,  
So good, þat myzt wiþ-stand hys dent.

*Rich. Coer de L.* (ed. Weber), ll. 4833, 4834.

Schmigel, *Sir Beves* (E. E. T. S.), p. lvi, cites several other examples.

893. Cf. l. 897. Also, "Opon a day he hym bythoght," *Seuyn Sages*, l. 3797; "He hym bethoght on a daye," *Guy of Warwick* (B), l. 1287 (T).

894. **Unto the sepulture**, i.e. the Holy Sepulchre. Cf. ll. 234-246.

896. Cf. ll. 243 ff.

900. **Hungry**. The metre suggests *Hung[a]ry*. Cf. *cyp[er]resse*, l. 31, and note.

901, 902. **rade: made**. The Northern form *rade* is to be noted.

907, 908. **tydande: hande**. The rhymes *lande: tythande: semland: hande* occur in *Syr Tryamour* (ed. Halliwell), ll. 153 ff. **Tydande** is one of several Northern forms that the author of our romance found convenient in rhyming.

911, 912. This passage shows that the Squire was supposed by the King's men to have been in prison for seven years. The King's daughter had no knowledge that the Squire was even alive.

923. **Nor**. The connection would be closer if *Nor* were amended to *For*.

930. **kept this seven yere**. Cf.

Long 7 years, so god me saue,  
He did keepe his Masters graue.

*Syr Triamour* (Percy), ll. 478, 479; *id.*, ll. 484, 485 (T).

932. **lenger**. This unlauted form of the comparative died out in the sixteenth century, though it occurs in Lord Berner's *Huon of Burdeux* (E. E. T. S.), p. 48, and in Spenser's *Faerie Queene*, I, i, 26.

938. **For** = in order that.

941-954. The rhetorical device (anaphora) so freely used here is common in the older literature. Note e.g. the following passage:

And Alisaunder, withouten asoyne,  
Hath forth his ost to Macedoyne.  
Lord! muche bost was thare!  
Gret pruyde, and gay gere;  
Mony torforth, mony geaunt,  
Mony asse, muyle, and olifaunt:  
Mony stede, mony palfray,  
Mony gentil knyght, mony fole boy:  
Mony baroun, ful wel y-thewed,  
Mony ledron, mony schrewe:  
Mony baner, mony pensel,  
Mony sword of broun steil:  
Mony juster in covertour,  
Mony knyght in riche armure:  
Mony faucon, mony spere,  
Mony goshawk, mony banere,  
Muche cry, mony a song;  
The ost was twenty myle long.

*Kyng Alisaunder* (ed. Weber), ll. 3201-3218.

Cf. also Chaucer, *Troilus and Criseyde*, v, 1828-1832; 1849-1854. Chaucer begins sixteen consecutive lines of *The Hous of Fame*, iii, 871-876, with *Of*, and twenty-four lines of *The Parl. of Foules*, ll. 337-364, with *The*. In the *Compleynt*, appended to Lydgate's *Temple of Glas* (E. E. T. S.), pp. 59 ff., ten consecutive lines begin with *Now*, ll. 366-375, and nineteen out of twenty-one with *Myn*, ll. 495-515.

Gascoigne's *Steel Glass* makes common use of this device; e.g. ll. 434-437, 786-790, 817-825, 1069-1109, 1136-1163, etc.

951, 952. Cf.

That wyf hym tauȝt markes and poundes;  
He purveyde haukes and houndys.

*Octavian*, ll. 889, 890.

His hawkes and his houndis bothe.

*Guy of Warwick* (B), l. 854.

That he shall, in a fewe stoundes,  
Lese alle his markis and poundis.

*Rom. of Rose*, ll. 5988, 5989 (T).

955. We should probably omit both *the's*, or at least the second one, though the line can perhaps be scanned with four accents as it stands. Cf. l. 949.

962. *parte in feare*, i.e. a share with me.

965. *offre pence thre*. Cf. note to l. 706.

968. *brayde*. See N. E. D., s. v. *braid*.

974. *harde*. This form is especially common in Lord Berner's *Huon of Burdeux* (E. E. T. S.), e.g. I, 363<sup>81</sup>, 530<sup>19</sup>, etc.

975, 976. Cf. ll. 1033, 1034.

978. Cf. ll. 958, 1038.

979. *all the golde that ever God made*. Cf. "For all the gold þat ever was wrought," *Erl of Tolous* (ed. Lüdke), l. 542; "For all the tresoure that ever was wrought," *Sir Beves* (M, O), l. 438; "Al þe gold þat Christ haþ maked," *id.*, l. 1108; Zupitza, *Athelston*, l. 149.

980. *May not my harte glade*. Cf. "Noman miȝth hire herte glade," *Life of St. Alexius* (Laud), l. 1037 (T). If we were free to read *May not* [*make*], etc., we could scan the line with the normal four accents. But [*make*] seems hardly admissible here.

981. *dere derlynge*. Cf. "der derlyng," *Erl of Tolous* (ed. Lüdke), l. 403; "darling deere," *Chester Plays*, III, 372.

985. *Maradose*. In *Syr Tryamour* (ed. Halliwell), ll. 1034 ff., the champion of the Emperor of Almayne is named Moradas. He is big and strong, like the Steward in *The Squyr of Lowe Degre*, and fights with Tryamour.

987. Cf. note to ll. 651-664.

988. *you*. It is not very clear whether this line is uttered by the King or his daughter. A plausible case may be made out for either interpretation. Professor Kittredge suggests the following: "I did so [says the King] because he wrought you all this woe, i.e. he did you the bad turn that I am about to describe." Then the King gives an account of the Steward's doings. Cf. ll. 1043 ff.

989-1036. Cf. ll. 283-300; 339 ff.

992. *her* seems to be a misprint in C for *your*. The following line has *you*.

999. Cf. l. 1031.

1004. *about mydnight*. This would seem to show that the Squire and his men got a very late start, for they had ridden only a mile when they paused for their supper and the Squire left them to take leave of the Lady. Cf. ll. 489-496.

1007. *And*. This word, as introducing the principal clause, appears intrusive, and is probably carried over by a blunder from ll. 1005, 1006. It hardly belongs

to the category of redundant *and*'s so common in the older literature. Cf. Kellner, *Historical Outlines of English Syntax*, p. 280. Another alternative is suggested by Professor Kittredge:

And whan he came your dore unto,  
 "Lady," he sayde, "[your dore] undo!"  
 And soone, etc.

"The second *your dore* would be easily omitted by a scribe."

1009. **ye.** This is evidently the correct reading; *he* was doubtless carelessly repeated by the copyist or the printer from the line preceding. Thus for *thys* is made probable by the analogy of ll. 347, 637.

1013. **baslarde.** C reads *bastarde*. As a weapon the *bastard* proper is a kind of cannon. In this passage the word is probably a misprint for *baselarde*, a sort of dagger or hanger, though as an adjective *bastard* is applied to a sword. Cf. the citation in the N. E. D., "my Bastard Swerd," and the note in Skeat's *Piers Plowman* (E. E. T. S.) (B), iii, 303, on *baslard*.

1016. The emendation of *hym* to *he* is obviously required by the sense. We are expressly told (ll. 663, 664) that the Squire was unharmed in the fight, though he felled seven of the attacking party and killed the Steward (ll. 644-650). Furthermore, *hym* would naturally be suggested to a heedless printer by *enemyes gave*, to say nothing of the presence of *hym* in l. 1015.

1017. **herte full throuwe.** Cf. "Rowlande was of hert full throo," *Sir Otuel*, l. 310; "Of hert he was full throo," *The Sege off Melayne*, l. 453 (T).

1030. **pallyng**, i.e. languishing. Evidently referring to the King's daughter.

1031. **as.** "Can this be for *als* = also?" — K. If this interpretation, which seems to me very doubtful, is accepted, we may restore to the text the *and* before *Therefore*.

1033. The sense seems to require the suppression of *and* in this line or of *as* in l. 1031.

1037. **Do awaye**, i.e. cease. Cf. "Tho the kyng said, 'My doughter, do way!'" *Torrent of Portyngale* (E. E. T. S.), l. 1789. See also N. E. D., s. v. *do way*; *Guy of Warwick* (B), ll. 5917, 5993; Zielke's *Sir Orfeo*, p. 14, and the Introduction to *The Squyr of Lowe Degre*, pp. xli, xliii.

1043. Cf. l. 987.

1044. **warned me.** But cf. ll. 161 ff., where she herself warns the Squire against the Steward.

1050. Cf. l. 1067.

1065, 1066. Cf.

And als sone als scho saw it with syghte,  
 In swonyng than felle thet swete wyghte.

*Sir Isumbras* (ed. Halliwell), ll. 655, 656.

1067, 1068. Cf.

And in hys armes he hym nom,  
 And kyste hym with grete honour.

*Rich. Coer de L.* (ed. Weber), ll. 2666, 2667.

I trowe an hundred tymes been they kist.

Chaucer, *C. T.* (B), l. 1074.

Tunk adds:

And unarmed him anon tho,  
And kist a 100 times and moe.

*Degree*, ll. 807, 808.

þe king tok þerl Jonas þo,  
And clept him in his armes to,  
And kist him swete, ich wene,  
An hundred times and ȝete mo.

*Guy of Warwick* (A), str. 135, ll. 1-4.

Also *Ywain and Gawain*, ll. 3672-3674; *id.*, ll. 4006-4008; *Emaire*, ll. 1079, 1080; *King Horn*, ll. 430-432, etc.

1069 ff. The minstrelsy at feasts is a commonplace of the romances. The first course is brought on with music.

Fro kechene com the fyrste cours,  
With pypes, and trumpes, and tabours.

*Rich. Coer de L.* (ed. Weber), ll. 3429, 3430.

Cf. *Emaire*, l. 867. The lists of instruments are much alike in the romances. Note the following:

Trumpes blewen, tabours dashen,  
Mete was graythid, they gunne to waschen.  
They wer set down at a table,  
And wel i-servyd, withouten fable,  
To her talent, off flessch and fyssch.

*Rich. Coer de L.*, ll. 4615-4619.

At theo feste was trumpyng,  
Pipyng, and eke taboryng,  
Sytolyng, and ek harpyng,  
Knyf pleyng, and ek syngyng,  
Carolyng, and turneieyng,  
Wrastlyng, and ek skirmyng.

*Kyng Alisaunder* (ed. Weber), ll. 1041-1046.

Harpe & fethill bothe þaj fande,  
Getterne, and als so þe sawtrye;  
Lutte and rybybe bothe gangande,  
And all manere of mynstralsye.

*Thomas of Erceles* (Thornton), ll. 257-260.

Miche he coupe of game:  
Citole, sautrie in same,  
Harpe, fiþele and croupe.

*Libeaus Desconus* (ed. Kaluza), ll. 148-150.

Cf. also *Emaire*, ll. 388-390, and the following:

All thus our ladye þaj lofe, with liking and list,  
Menstralis, and musicians, mo than I mene may.  
The psaltery, the cytholis, the soft cytharist,  
The croude, and þe mony cordis, þe gythornis gay;  
The rote, and þe recordour, þe ribup, the rist,  
The trump, and þe taburn, þe tympane but tray;  
The lilt pype, and þe lute, þe cithill in fist,

The dulsate, and þe dulsacordis, þe shalm of assay;  
 The amyable organis vsit full oft;  
     Clarions loud knellis,  
     Portativis, and bellis,  
     Symbaclanis in the cellis  
     þat soundis so [s]oft.

Holland, *Book of the Howlate* (ed. Diebler), ll. 755-767.

Musical instruments are enumerated in Traill's *Social England*, I, 488; II, 273, 274. Tunk adds references to *Octavian*, ll. 67 ff.; *Guy of Warwick* (A), st. 16, etc.

**1070. getron.** The same as *gittern*, *giterne*, a sort of stringed instrument like a guitar. It is mentioned in *Piers Plowman* (C), xvi, 208 (see Skeat's note), and in Chaucer's *C. T.* (A), l. 3333.

**1071. rote.** "Not, as might be supposed from its name, a species of vielle or hurdy-gurdy, but a species of psaltery or dulcimer, or primitive zither, employed in the Middle Ages in church music. It was played with the hand, guitar-fashion, and had seven strings mounted in a solid wooden frame." — Grove, *Dictionary of Music*, s. v. *rota*. Cf. also Skeat's *Chaucer*, V, 27. **ribible.** "A two-stringed musical instrument, played with a bow, of Moorish origin." — Skeat. See the notes in his *Chaucer*, V, 102, 325. **clokarde.** Ritson made a wild guess that a *clokarde* was "an instrument like a guitar"! But the word is in form evidently a variant of *clocher*, a bell-tower, belfry. This sense, however, is not very appropriate here. May we assume that the "belfry" is here merely a musical instrument in the form of a bell-tower, and containing small bells to be struck by hammers?

**1072. bumbarde, or bombard,** was an early name of a sort of oboe or bassoon. See Grove, *Dictionary of Music*.

**1073. mynstrelles.** For an account of the life and social status of the minstrels, see Strutt, *Sports and Pastimes*, III, iii, 13-24; Percy's *Reliques*; Ritson's Introduction to *Ancient English Romances*; Warton's *History of English Poetry* (ed. Hazlitt); *Encyclopædia Britannica*, article "Minstrelsy"; Freymond, *Jongleurs und Menestrels*, and especially the elaborate account in Chamber's *Medieval Stage* (1903), I, 1-86.

**1074. sytolphe.** "The old citole . . . seems only to have differed from the sawtry in that its strings were twanged with the finger-ends." — Stainer, *Music of the Bible*, p. 51. "This word, used by poets in the 13th, 14th, and 15th centuries, . . . is supposed to mean the small box-shaped psaltery, sometimes depicted in MSS." — Grove, *Dictionary of Music*, s. v., *citole*. Both citations are from the N. E. D. **sautry.** Cf. *Catholicon Anglicum* (E. E. T. S.), p. 320.

**1075. dowcemere.** The earliest instance of this word cited in the N. E. D. The next example is from Hawes, 1509.

**1081. thy love and thy lyking.** Cf. "So gret liking and loue i haue," *William of Palerne* (E. E. T. S.), l. 452; "Farewell, my love, and my liking," *Eger and Grime* (ed. Laing), l. 2147 (T).

**1085. than ye are one.** See note to l. 709, and *Sir Beves* (ed. Kölbing), note to l. 9039. Cf.

Such a lemman as thou haste oon,  
 In alle this world ne be no mo.  
 There is no lady of flesshe ne bone, etc.

*Le Morte Arthur* (ed. Furnivall), ll. 586-588.

1096. **Hungry** = Hung[a]ry. Cf. l. 900.

1099. Cf. note to l. 465.

1103. Cf. l. 1110.

1109, 1110. **feest there was holde, . . . erles and barons bolde.** Cf.

þat riche douke his fest gan hold  
With erls & wiþ barouns bold.

*Amis and Amiloun*, ll. 97, 98.

Kölbing refers (p. lviii) to *id.*, l. 1519; *Emare*, l. 1027; *Launfal*, l. 619. On the use of the terms *dukes*, *erles*, *barons*, *knyghtes*, etc., in the romances, cf. Zielke, *Sir Orfeo*, pp. 10, 11. For the scansion (l. 1109) read:

×    '    ×    '    ||    ×    '    ×    '    ||    ×    '    ×    '  
Å    roy | all feest || there | was holde.

1113. **as the story sayes.** This phrase is thoroughly conventional, and need not be taken too seriously. Zielke, *Sir Orfeo*, p. 8, cites numerous references to similar phrases. Cf. Chaucer, "As the book us telles," *Hous of Fame*, l. 426.

1114. **forty dayes.** For other feasts lasting forty days, see *Havelok*, l. 2344 (and Skeat's note), l. 2950; *Libeaus Desconus*, ll. 1048, 2221. Cf. also Kölbing's note to *Amis and Amiloun*, l. 100; my note in *Selections from Malory's Morte Darthur*, p. 255; and Kaluza's note to *Libeaus Desconus*, l. 1048.

1116. **his lordes twelfe.** The number twelve is typical in mediæval romances. Note the twelve peers of Charlemagne. In *King Horn* (ed. Morris), ll. 19, 20, we read:

Twelf feren he hadde  
þat alle [he] wiþ him ladde.

Froissart in describing a festival held in 1399 says: "A little above was the person of the King of France, surrounded by his twelve peers in their proper arms." — II, 460 (Johnes). See also a note in Warton's *History of English Poetry* (ed. Hazlitt), I, 120.

1119, 1120. Cf.

The child he gert before hym call,  
Right thare omang his barons all.

*Sevyn Sages* (ed. Weber), ll. 3787, 3788.

Right even fn middes of the weye.

Chaucer, *Hous of Fame*, l. 714.

1128. **With ioy and blysse they led theyr lyfe.** Cf. "With ioy and blis they lade their lyfe," *Sir Amadas* (ed. Weber), l. 768; "With joy and blis thay ladde thayre liue," *Sir Amadace* (ed. Robson), st. lxx. See also Chaucer, *C. T.* (A), l. 1684; (B), l. 1119; (D), l. 829; (E), ll. 1712, 1771; (F), l. 1099; *Sevyn Sages*, ll. 3083, 3907; *Rich. Coer de L.*, ll. 1536, 6726; *Guy of Warwick* (A), l. 459; and Kittredge, *Authorship of the Rom. of the Rose*, in *Studies and Notes*, I, 47.

1132. **Amen, amen, for charyte.** Zupitza, note to *Guy of Warwick* (B), l. 11976, cites several romances that conclude with this phrase.

## NOTES TO P

1. **squier of England borne.** This looks suspiciously like an addition made by the author of P with the hope of winning the interest of his compatriots. The bad rhyme is of a piece with the bungling work in the rest of P.

2. **forfett**, an offence. See N. E. D., *forfeit*, sb., 1.

3. **fee**, a territory held in fee; a lordship. From O.Fr. *fit*, Med. Lat. *feodum*, *feudum*. It has therefore nothing to do with the *fee* (O.E. *feoh*) so common in C.

5. **fome**. Percy's emendation, *sea for fome*, is almost certainly right.<sup>1</sup>

7. **beyond the fome**. The phrase *on the fome = by sea* occurs in *Destruction of Troy*, l. 985 (E. E. T. S.), and elsewhere.

8. **he was done**. The meaning is plain, but in view of the mere assonance with *fome* there is a temptation to read *he was come*. Yet even *fome : come* is by no means a perfect rhyme except to the eye.

17. **curterous and kind**. The *r* in *curterous* is an ignorant insertion. In the fourteenth century the word was a dissyllable, representing O.Fr. *cortois*. "By confusion of suffixes *-eous* has been substituted for *-eis* from the 16th c."—N. E. D. Percy emended *kind* to *hend*.

22, 23. **hangs, iangles**. No violence will be done to the text by reading *hung, iangled*, though of course there is great license in the older English in mixing tenses.

35. **hind**. As an adverb *hind* is rare. Three examples are cited in the N. E. D., one from *Cursor Mundi* and two from *Kyng Alisaunder*. The rhyme is imperfect, and seems to point to *hind : mourninde*. But cf. ll. 45, 46, *king : livinge*. Of course *livinge* is a substantive, whereas *mourning (mourninde)* is a participle.

39. **casement of a glasse**. The word *casement* is not found in English before 1440, and in the sense here required ("frame"), not before 1556.

44. **tell yee**. Cf. *to yee*, l. 55.

52. **an other wise**. The writing of *and* (P) for *an* may be in part due to the colloquial pronunciation of *and* as *an*. There seems to be confusion between two expressions: "You must dress you otherwise" and "You must dress you like any other knight."

58. **was never arraid**. Note the common omission of the relative as subject of *was arraid*. As for the metre, the line is hopeless as it stands. If we

<sup>1</sup> It is perhaps hardly worth while to retouch the metre of this text, but I venture to suggest a few changes that may possibly restore in part the earlier form: 16, omit *the*; 30, omit *And said or ever*; 33, read *O were I*; 49, *shee sais* seems to be carried over mechanically from l. 47; 91, omit *shee sais or ever*; 133, omit *he sais*; 149, omit *Daughter*; 159, omit *shee sayes*; 161, omit *he said*, "*I did*."

might emend to the *feild* to read *fight*, we could keep the sense and improve the metre.

73. **dore unsteake**, literally, take down the bar or stake that secured the door. Cf. *dore-tre*, *Havelok*, ll. 1806, 1968, but here perhaps *unsteake* simply = "open or unfasten."

76. **chamber of from**. Beside this expression we must put *chamber of frane*, l. 153. The word *from* is very obscure. The rhyme *alone: from* should possibly be *alane: fram*[e], somewhat like *frane: bane* (for *bone*), l. 153. Furnivall suggests *frame* (?), but this gives at best an assonance. Possibly the word is a survival of O.Fr. *fraisne*, *fresne*, Mod. Fr. *frêne*, "an ash." *Frayne* is cited in the N. E. D. under the years 1325, 1380, 1419. But even *frane* gives only an eye rhyme, for *ay* (ey) could hardly rhyme exactly with *a* in the fifteenth or sixteenth century. Professor Kittredge's emendation, *stone*, gives the best rhyme and makes good sense.

77, 78. **gone: man**. Neither in this form nor in the forms *gan: man* or *gon: mon* is the rhyme perfect (cf. O.E. *gegān* and *man*), but it is passable.

82. **The**. The word *They*, as P reads, is evidently carried over by negligent copying from l. 81.

84. **by and by**, immediately, as in *Hamlet*, III, iii, 358.

93. **flax**. No instance of *flax* in the sense of "hair" is cited in the N. E. D., though the comparison of hair to flax is common. On the other hand, *fax* (O.E. *feax*), "hair," is frequent in M.E. The rhyme *faxe: wax* occurs in *Le Bone Florence*, ll. 1545, 1546:

Then they lowsyd hur feyre faxe,  
That was yelowe as the wax.

96. Possibly *graue*, the reading of P, should stand. In the sixteenth century the sound of the vowel *a* in *graue* was very like the sound of *a* in *drawe*. For the confusion between *u*(v) and *w*, see note to C, l. 688.

99. **thoust, thou shalt**. "Cf. 'My boy, thoust tarry and dwell with mee.' Child, *Ballads*, V, 50, 33. See his Glossary, V, 378, for *st*, as sign of the future."—K.

100. **thou cannott bee**. Of *can* for *canst* in the indicative second singular the N. E. D. cites two examples: "I kan þe ken þat þou ne can," *Cursor Mundi*, ll. 12, 121; "And þou þat he deed fore cannot sorus be," *id.* (add. to Cott.).

101. **chest of stree**, for *chest of tree* (?). Cf. "closed hym in a maser tre," C, l. 689. The *st* of *chest* might easily have been carried over to make *stree*. Note *stone* in l. 103, and the *sp*, *sp* of l. 102. The earliest instance of *chest* as a verb, in the sense "to put into a coffin," dates from 1473; in the sense "to enclose in a chest or box," from 1616. See N. E. D.

112. **Nor never weare mantle nor ringe**. Cf. the parallel passage in C, l. 955, "Nowe wyll I take the mantell and the rynge."

114. **mourning**. The metre is improved by emending *mourning* to *mourn*.

116. **that still thou makes**. We may with reasonable certainty emend to read, *that thou dost make*, as in l. 42.

117. **as I doe see**. Note the expletive use of *doe*, so rare in the fourteenth century and so common in the sixteenth. Cf. l. 119, and notes to C, ll. 684, 685.

121-126. In the ballad *Leesome Brand* (Child, I, 177-184), suggested by Professor Kittredge, are the following parallels:

- (A) 36 "O I hae lost my gowden knife;  
I rather had lost my ain sweet life!
- (B) 12 "Oh," said he, "Father, I've lost my knife  
I loved as dear almost as my own life.
- 13 "But I have lost a far better thing,  
I lost the sheath that the knife was in."
- 14 "Hold thy tongue, and mak nae din;  
I'll buy thee a sheath and a knife therein."
- 15 "A' the ships eer sailed the sea  
Neer 'll bring such a sheath and a knife to me.
- 16 "A' the smiths that lives on land  
Will neer bring such a sheath and knife to my hand."

Similar parallels occur in the ballad *Sheath and Knife* (Child, I, 185-187, V, 210).

125. there is never a smith but one. Cf.

For ther is phisicien but one  
That may me hele. Chaucer, *Book of the Duch.*, ll. 39, 40.

there is none other bote.  
*Leg. G. W.*, l. 1992.

Sir, but yif that ye it make,  
Saff my lyff no lechè may.  
*Le Morte Arthur* (ed. Furnivall), ll. 199, 200.

150. pale as beaten leade. Cf. C, l. 712, "pale as any stone."

153. frane. Cf. note to l. 76.

154. the squier, a whales bone. There may be a considerable break after *squier*, but by emending to read, *white as whales bone*, and by passing lightly over unaccented syllables, we get a line not much worse, metrically, than the average in this piece.

158. uprisse, a late preterite form due to analogy with the old preterite plural.

164, 165. We may smooth the metre a little by reading *king[e]s* and *AI[e]-maigne*.

## GLOSSARY<sup>1</sup>

- abought**, *prep.*, about, 797.  
**absolent**, *adj.*, 630. *See note.*  
**abyde**, *v.*, await, endure, submit to, 167.  
**affraye**, *sb.*, disturbance, assault, 659.  
**afore**, *prep.*, before, 326.  
**agayne**, *prep.*, against, 888.  
**alayer**, *sb.*, alleys, 804.  
**algrade**, *sb.*, a kind of wine, 756. *See note.*  
**also** = **al** + **so** (O.E. *eall* + *swā*), *adv.*, just as, 673.  
**anresse**, *sb.*, an anchoress, a nun, 956.  
**and**, *conj.*, if, 162, 171, 422, 1045.  
**anone**, *adv.*, anon, at once, 165.  
**Antioche**, *sb.*, a kind of wine, 757. *See note.*  
**apayde**, *pp.*, pleased, 124.  
**arber**, *sb.*, orchard, plantation of fruit trees, 28; **arbar**, 42; **arbere**, 90.  
**armure**, *sb.*, armor, 183, 253.  
**armyne**, *sb.*, ermine, 230, 748, 839.  
**arowe**, *adv.*, in a row or line, 823.  
**at**, *prep.*, of, from, 583.  
**aulter**, *sb.* (used as *adj.*), altar, 785.  
**avised**, *pp.*, advised, cautious, 193.  
  
**bale**, *sb.*, misery, sorrow, 112.  
**barres**, *sb.*, bands, stripes, 308.  
**basenette**, *sb.*, a bascinet, a headpiece, 221. *See note.*  
**baslarde**, *sb.*, 1013. *See note.*  
**bastarde**, *sb.*, a sweet Spanish wine, 757.  
**batayle**, *sb.*, battle, 10; **batayll**, 190; **batayles**, 201.  
**bate**, *sb.*, strife, fighting, 432.  
**baudryke**, *sb.*, baldric, shield strap, 217.  
  
**be**, *prep.*, by, 361.  
**beche**, *sb.*, beech, 35.  
**become**, *pp.*, gone to, 530.  
**beforne**, *prep.*, before, 674.  
**behoveth**, *v.*, it is proper, needful, necessary, 234.  
**bent**, *pp. a.*, arched, 714.  
**bente**, *sb.*, "a hillside, rising ground, slope, brae; . . . but the sense is doubtful" (N. E. D., s. v., with reference to this passage), 65.  
**benyngne**, *adj.*, kindly, gentle, 357.  
**bere**, *v.*, bear, 203.  
**besecheth**, *v.*, beseeches, begs, 566.  
**besege**, *v.*, besieged, 1002.  
**betraye**, *v.*, betray, 292.  
**bewraye**, *v.*, to betray, 164, 288; **bewraied**, *pp.*, 125.  
**blewe**, *sb.*, blue, 205.  
**bonayre**, *adj.*, courteous, well-bred, 357.  
**borde**, *sb.*, (?) "a wooden tray" (N. E. D., referring to these passages), 464, 468. *See notes.*  
**bore**. *See easing bore.*  
**borowe**, *v.*, warrant, assert confidently, 451.  
**bote**, *sb.*, relief, remedy, help, 112, 143.  
**braunches**, *sb.*, branches, 41.  
**brayde**, *sb.*, a quick movement; **at a brayde**, suddenly, 968.  
**brefely**, *adv.*, soon, 873.  
**breke**, *v.*, to break into, 437.  
**brere**, *sb.*, brier, 58; **breer**, W 58.  
**brode**, *adj.*, broad, 41, 308.  
**bumbarde**, *sb.*, "a deep-toned wooden musical instrument of the bassoon family" (N. E. D.), 1072.

<sup>1</sup> References to W and P are specifically indicated in each case. All other references are to C.

- buried**, *v.*, buried, 686.  
**but**, *conj.*, unless, 200, 390, 543.  
**but yf**, *conj.*, unless, 369.  
**by and by**, *adv.*, in order, in succession, one after another, 96, 184, 210, 294; immediately, P 38, 84.  
**bydene**, *adv.*, straight on, continuously, one after another, 272.  
**bye**, *prep.*, by, 284.
- camaca**, *sb.*, a kind of fine fabric, probably of silk, 835.  
**can**. See **gan**.  
**carackes**, *sb.*, large ships of burden, also fitted for warfare, such as were formerly used by the Portuguese in trading with the East Indies; galleons (N. E. D.), 819.  
**carke**, *v.*, to sorrow, to fret, 924.  
**cast**, *v.*, thou hast cast thee, i.e. planned or resolved, 667.  
**caste**, *v.*, placed, 309.  
**chambre**, *sb.*, chamber, 24.  
**chaplet**, *sb.*, wreath, circlet, 306.  
**chare**, *sb.*, a chariot, car, or possibly a sort of litter, 740.  
**chere**, *sb.*, look, mien, mood, gayety, mirth, 57, 89.  
**Christente**, *sb.*, Christendom, 15; **Christentye**, P 118.  
**chyvalry**, *sb.*, feat of arms, exploit, 79, 172.  
**clare**, *sb.*, claret, 760.  
**claryowne**, *sb.*, clarion, 813.  
**clene**, *adv.*, wholly, completely, 225.  
**clokarde**, *sb.*, 1071. See note.  
**close**, *sb.*, in close, in a closed place, closed up, shut up, 986.  
**closet**, *sb.*, small private room, chamber, 102, 150.  
**cold**, *v.*, *pt. ind.*, could, P 9.  
**comen**, *pp.*, come, 186.  
**commendry**, *sb.* = (?) **commen** + **dry**, i.e. dry cummin. See note to 688.  
**comunalte**, *sb.*, the common people, 1112.  
**confortynge**, *sb.*, comforting, 62.
- corenall**, *sb.*, a circlet, sometimes of gold, going round the helmet, 225.  
**corven**, *pp.*, carven, carved, 225.  
**costerdes**, *sb.*, hangings for a bed, walls, etc., 833.  
**countre**, *sb.*, country, 261.  
**countre note**, *sb.*, (?) note against note, counterpoint, 790.  
**curlewe**, *sb.*, curlew, 321.  
**curterous**, *adj.*, courteous, P 17.  
**curteysly**, *adv.*, courteously, 413.  
**cytie**, *sb.*, city, 192.
- damyse**, *sb.*, damson, 36.  
**deceyve**, *v.*, deceive, 162.  
**ded**, *sb.*, deed, 402; **dede**, 360.  
**defye**, *v.*, digest, 761.  
**degre**, *sb.*, estate, station, 1; quality, 747.  
**dele**, *sb.*, part, 286, 334.  
**departe**, *v.*, put apart, separate, 1083.  
**depe**, *adj.*, deep, 394.  
**dere**, *adj.*, dear, beloved, 5; costly, 317.  
**derlynge**, *sb.*, darling, 981.  
**deyntes**, *sb.*, delicacies, dainties, 325.  
**deynty**, *adj.*, choice, delicate, dainty, 317.  
**ding**, *v.*, smite, P 83.  
**discure**, *v.*, divulge, reveal, discover, 868.  
**done**, *v.*, do, 173; **dyd**, *pt.*, 331, 684.  
**dore**, *sb.*, door, 545.  
**doughter**, *sb.*, daughter, 2, 14.  
**dowcemere**, *sb.*, dulcimer, 1075.  
**drawe**, *pp.*, drawn, 168.  
**drede**, *sb.*, doubt, 367.  
**dromedaryes**, *sb.*, large vessels, dromonds, 818.  
**dyapred**, *pp.*, adorned, variegated, 744, 834.  
**dyght**, *pp.*, decked, adorned, made ready, 222, 493.  
**dyscant**, *sb.*, descant, 790. See note.  
**dyscry**, *v.*, betray, 110.  
**dysease**, *sb.*, discomfort, distress, trouble, 769.  
**dysmayde**, *pp.*, disheartened, 708.

**easing bore**, *sb.*, P 113, "(?) Building with eaves. **Bor**, **bore**, a place used for shelter, especially by smaller animals. *Sir Tristrem*. **Easingang**, a course of sheaves projecting a little at the *easin*, to keep the rain from getting in. Jamieson." (Quoted by Furnivall.) "**Easing** = eavesing, the eaves of a house or stack, formerly used for 'roof.'" (N. E. D.)

**cate**, *v.*, *pt. sing.*, ate, 337.

**ech**, **eche**, *adj.*, each, every, 4, 77, 97.

**egle horne**, *sb.*, a kind of hawk, 776.

**egre**, *adj.*, fierce, angry, 1017.

**eke**, *adv.*, also, 42, 208.

**elles**, **els**, *adv.*, else, 73, 81.

**enameled**, *pp.*, incrusted, 746.

**enbraste**, *pp.*, buckled, braced, fastened, 227.

**endent**, *pp.*, indented, marked, ornamented, 788.

**envye**, *sb.*, harm, mischief, 298.

**evermare**, *adv.*, evermore, 954.

**everychone**, *indef. pron.*, every one, 185, 242, 442.

**fast**, *adj.*, close, hard by, 284.

**faye**, *sb.*, faith, 585.

**fayne**, *adj.*, glad, well-pleased, 259; *adv.*, gladly, willingly, 606.

**fayre**, *adj.*, fair, beautiful, 28; **feare**, 709.

**fe**, **fees**, *sb.*, wealth, money, goods, 19, 69, 883, P 61; lordship, P 3.

**feare**, *adj.* See **fayre**.

**feare**, *sb.* See **fere**.

**feitch**, *v.*, fetch, P 66; **feicht**, *pt.*, P 64; **feitched**, P 78.

**feldes**, *sb.*, fields, 237.

**felyoles**, *sb.*, (?) columns, turrets, pinacles, 836.

**fere**, *sb.*, company; **in fere**, together, 347, 637, 1009; **in feare**, 962.

**ferther**, *adv.*, farther, 234.

**fethers**, *sb.*, feathers, 226.

**feytes**, *sb.*, fights, 237.

**flax**, *sb.*, hair of the head, P 93. Cf. O.E. *feax*.

**florences**, *sb.*, gold florins, 243.

**floud**, *sb.*, flood, P 134.

**floure**, *sb.*, flower, 72.

**fode**, *sb.*, offspring, child, 364.

**foly**, *sb.*, folly, wantonness, 364.

**fome**, *sb.*, foam, sea, 815, P 5.

**fonde**, *v.*, try, tempt, W 364.

**for**, *prep.*, because of, 386.

**for**, *conj.*, in order that, so that, 938.

**forfett**, *sb.*, injury, wrong, P 2.

**forgete**, *pp.*, forgotten, 498.

**forsoth**, *adv.*, in truth, 20.

**forwarde**, *sb.*, agreement, 554.

**fote**, *sb.*, foot, 144.

**foulde**, *sb.*, fold, 722.

**foule**, *sb.*, fowl, bird, 59, 764.

**fray**, *sb.*, disturbance, quarrel, 430.

**fre**, *adj.*, noble, of gentle birth, 16, 70, 127, 280, 433.

**frely**, *adj.*, beautiful, lovely, 545.

**frend**, *sb.*, friend, 4.

**frete**, *sb.*, "an ornament (especially for the hair) consisting of jewels or flowers in a network," 212.

**fro**, *prep.*, from, 458.

**froe**, *adv.*, fro, P 27.

**from**, *sb.*, (?) frame, P 76. Cf. **frane**, P 153. See notes to P.

**full**, *adv.*, very, 26, 467.

**fustyane**, *sb.*, fustian, "a kind of coarse cloth made of cotton and flax," 841;

**fustyan**, P 138.

**fydle**, *sb.*, fiddle, 1075.

**fygge-tre**, *sb.*, fig tree, 38.

**fyght**, *sb.*, fight, 10.

**fylbyrdes**, *sb.*, filbert trees, 37.

**fyne**, *adj.*, fine, 742.

**fyrst**, *adj.*, first, 32.

**galyes**, *sb.*, galleys, 821.

**gan**, *v.*, *pt. sing.* of **gin**, did (auxiliary), 282, 882, 889, 1049; **gane**, 314; **can**, 352, 486, 502, 662.

**garnarde**, *sb.*, a kind of wine, 758.

**gaye**, *adj.*, brilliant, attractive, bright, 26.

- genger**, *sb.*, ginger, 827.  
**gente**, *adj.*, graceful, elegant, pretty, 304, 366.  
**gentell**, *adj.*, noble, courteous, 78; **gentyll**, well-born, 20, 73, etc.  
**getron**, *sb.*, a sort of guitar, a gittern, 1070.  
**geve**, *v.*, give, 251.  
**glade**, *v.*, gladden, 980.  
**goo**, *v.*, go, 24; **gone**, *inf.*, 702; **gose**, *pres. ind.*, 3d sing., 696.  
**gose**. See **goo**.  
**goshauke**, *sb.*, a large short-winged hawk, a goshawk, 775.  
**goules**, *sb.*, gules, 204.  
**grace**, *sb.*, luck, fortune, 176.  
**graunt**, *sb.*, favor, concession, 584.  
**grene**, *adj.*, green, 28.  
**grome**, *sb.*, boy, 529.  
**gyaunte**, *sb.*, giant, 82.  
**gynne**, *sb.*, "a device for securing a window, etc.; a bolt, bar, or the like," 97; **gynnes**, fastenings, 692.
- har**, *poss. pron.*, her, 970.  
**harbroughe**, *sb.*, shelter, lodging, 179.  
**harde**. See **here**.  
**hardy**, *adj.*, bold, daring, 9, 589.  
**harowed**, *v.*, *pt. ind.*, robbed, spoiled, 148.  
**hayle**, *sb.*, hail, 178.  
**hed**, **hede**, *sb.*, heed, 195, 401.  
**hee**, *pron.*, he, P 14, 40, etc.  
**hend**, *adj.*, gentle, courteous, 3.  
**hent**, **hente**, *v.*, *pt. ind.*, seized, 651, 1025.  
**herde**. See **here**.  
**here**, *v.*, to hear, 160, 703; **harde**, *pt. ind.*, 974, P 83; **herde**, 91.  
**hermyte**, *sb.*, hermit, 136.  
**hert**, **herte**, *sb.*, a hart, 766, 768.  
**hewe**, *sb.*, hue, color, 226.  
**hind**, *adv.*, behind, P 35. Cf. N. E. D., s. v.  
**hir**, *pers. pron.*, her, 692.  
**hole**, *adj.*, whole, sound, well, 435, 664.  
**honeste**, *sb.*, honor, 262.  
**hye**, *adj.*, high, 121, 179, P 33.
- hyght**, *v.*, *pt. ind.*, promised, 343, 556, 995.  
**hyllyngea**, *sb.*, coverings, 839.  
**hynde**, *sb.*, hind, 766, 768.
- intente**, *sb.*, in good intende, with good will, 495.  
**ivorye**, *sb.*, ivory, P 37, 63.  
**iwis**, *adv.*, truly, certainly, 977. (O.E. *ge-wiss*.)
- iangled**, *v.*, *pt. ind.*, chattered, 51.  
**iaye**, *sb.*, jay, 51.  
**jennettes**, *sb.*, small Spanish horses, genets, 749.  
**ieopede**, *sb.*, peril, jeopardy, 83.  
**iorney**, *sb.*, journey, 872; **iurnay**, 875.  
**iuielles**, *sb.*, jewels, 948.
- kniffe**, *sb.*, knife, P 121.
- larel-tre**, *sb.*, laurel tree, 35.  
**lavorocke**, *sb.*, lark, 45.  
**lawe**, *sb.*, law; in **Goddes lawe**, according to the rites of the church, 686.  
**lay**, *pp.*, lain, 676, P 90.  
**lede**, *sb.*, people, 135.  
**lely**, *sb.*, lily, W 34.  
**lened**, *v.*, *pt. ind.*, leaned, 67.  
**lenger**, *adj.*, *comp.*, longer, 932.  
**lese**, *sb.*, leash, 765.  
**let**, *v.*, hinder, 668.  
**leve**, *sb.*, leave, departure, 271, 486, 1124.  
**leve**, *adj.*, dear, beloved, 593.  
**leve**, *v.*, believe, W 361.  
**liffe dayes**, *sb.*, life days, P 92.  
**loke**, *v.*, look, see, take heed, 194, 432, 441.  
**longe**, *v.*, long for, desire, 364.  
**lore**, *pp.*, lost, 582.  
**lyghtly**, *adv.*, easily, 595.  
**lykyng**, *sb.*, (1) appearance, figure, body, 1064; (2) liking, delight, 1081.  
**lyllyes**, *sb.*, lilies, 744.
- maist**, *v.*, *pres. ind.*, mayst, P 147.  
**make**, *v.*, cause, 578.

**malmesyne**, *sb.*, a sweet wine, malmsey, 753.

**mane**, *adj.*, many, 39.

**maner**, *sb.*, dwelling, manor house, 816.

**manere**, *sb.*, manner, 376.

**mangere**, *sb.*, feast, 1098.

**marlyn**, *sb.*, merlin, a small hawk, 49.

**maser tre**, *sb.*, maple tree, 689.

**mavys**, *sb.*, mavis, song-thrush, 54.

**meny**. *See* **meyne**.

**merlyon**, *sb.*, a hawk, the merlin, 776.

**mery**, *adj.*, merry, gay, 52.

**mete**, *v.*, meet, 811.

**meyne**, *sb.*, troop, followers, company, 442, 503, 911; **meyny**, 488; **meny**, 185.

**milde**, *adj.*, mild, 149.

**mo**, *adj.*, *comp.*, more, 59.

**mode**, *sb.*, mood, temper, 149.

**mone**, *sb.*, moan, complaint, 21, 916.

**mornyng**. *See* **mournynge**.

**môte**, *v.*, may, 623, 733, 853, 984.

**mountenance**, *sb.*, length, amount, 490.

**Mountrose**, *sb.*, a kind of wine, 755.

**mournynge**, *sb.*, mourning, 156, 982; **mornyng**, 11.

**muscadell**, *sb.*, a rich, sweet-smelling wine, 759.

**myddes**, *sb.*, midst, 211, 1119.

**myrthes**, *sb.*, pleasures, amusements, 752.

**name**, *v.*, *pt.*, took, 866.

**ne**, *adv.*, not, 529.

**nede**, *sb.*, need, extremity, 359, 484.

**nedely**, *adv.*, of necessity, necessarily, 293.

**nedes**, *adv.*, needs, of necessity, necessarily, 134, 167.

**neds**, *v.*, *pres. ind.*, *3d sing.*, (it) is necessary, 598.

**nere**, *adv.*, *comp.*, nearer, 18; **nere and nere**, 348, 638.

**nuthake**, *sb.*, nuthatch, 55.

**nye**, *adv.*, nigh; near, 283.

**of**, *adv.*, off, 652.

**one**, *adj.*, alone, 644.

**or**, *conj.*, *prep.*, ere, before, 236, 336, 430, 700.

**ordeyned**, *pp.*, appointed, 641.

**ores**, *sb.*, oars, 812.

**oryall**, *sb.*, oriel, 93. *See* note.

**oryent**, *adj.*, bright, lustrous, 720.

**osey**, *sb.*, sweet wine of Alsace, 762.

**osyll**, *sb.*, an ousel, a small throstle or thrush, 60.

**palle**, *sb.*, fine cloth, 748.

**pallyng**, *pres. part.*, languishing, losing strength and spirit, 1030.

**panter**, *sb.*, keeper of the pantry, 461.

**parfyte**, *adj.*, perfect, 266.

**partryche**, *sb.*, partridge, 318.

**passeth**, *v.*, *pres. ind.*, passes away, vanishes, 88.

**paste**, *v.*, *pt. ind.*, passed, 304.

**paye**, *sb.*, pleasure, satisfaction, 88.

**pecoke**, *sb.*, peacock, 318.

**pee**, *sb.*, a small bird, the wryneck, 47.

**peper**, *sb.*, pepper, 847, P 146.

**peraventure**, *adv.*, peradventure, perhaps, 168.

**pery**, *sb.*, precious stones, gems, jewelry, 719, 798, 837, 843.

**poles**, *sb.*, pools, 806.

**pomelles**, *sb.*, knobs, 745.

**popiniaye**, *sb.*, parrot, 47, 798.

**poudred**, *pp.*, besprinkled, 210, 230; **powdred**, 840.

**poverte**, *sb.*, poverty, 88.

**praiers**, *sb.*, prayers, P 104.

**praye**, *sb.*, prey, plunder, 564.

**prayes**, *sb.*, praise, 199.

**pryvely**, *adv.*, privily, secretly, 864.

**pryvite**, *sb.*, secret, 512.

**purchase**, *sb.*, conveyance, acquisition, 380.

**pyany**, *sb.*, peony, 40.

**pyght**, *pp.*, fixed, adorned, 784, 795.

**pyment**, *sb.*, wine flavored with spice or honey, 758.

**pynne**, *sb.*, pin, bolt, fastening, 98, 100.

- quaynt**, *adj.*, skilfully wrought, 692.  
**quere**, *sb.*, quire, choir, 789.  
**quicke**, *adj.*, alive, 138; **quycke**, 238.
- raches**, *sb.*, dogs pursuing their prey by scent, 772.  
**rade**, *v.*, *pt. ind.*, rode, 901.  
**raynes**, *sb.*, rains, 178.  
**read**. *See* **reed**.  
**reason**, *sb.*, a motto, 214.  
**rechase**, *sb.*, properly, the calling of hounds back from a wrong scent, but often used for calling them under any circumstances, 772. "Sevenscore raches at his rechase," i.e. at his call (Halliwell, Dict. of Archaic and Prov. Words, s. v.).  
**recorde**, *sb.* (*for* recorder), a kind of wind instrument like a flageolet, 1075.  
**reed**, *adj.*, red, 34, 219, 305; **read**, 713.  
**reprefe**, *sb.*, shame, reproach, 111.  
**respice**, *sb.*, a kind of wine, 756.  
**reuthe**. *See* **ruthe**.  
**revell**, *sb.*, revelry, 1114.  
**ribible**, *sb.*, rebec, lute with two strings, 1071.  
**rochell**, *sb.*, wine of La Rochelle, 760.  
**rote**, *sb.*, a kind of fiddle, 1071.  
**ruddocke**, *sb.*, the redbreast, robin, 46.  
**ruffull**, *adj.*, rueful, sorrowful, 89.  
**rumbylawe**, a nonsense word of a song sung by boatmen, 824. *See* note.  
**rumney**, *sb.*, a Spanish white wine, 753.  
**ruthe**, *sb.*, pity, 385; **reuthe**, 383.  
**ryaltye**, *sb.*, royalty, 378.  
**ryche**, *adj.*, rich, 19, 69.
- sable**, *sb.*, in heraldry conventionally represented by fine horizontal and vertical lines intersecting each other and thus causing a dark surface, 204.  
**sadly**, *adv.*, firmly, 646.  
**sais**, **sayes**, *v.*, *pres. ind.*, 3d sing., says, P 43, 47.  
**sall**, *v.*, shall, 228.  
**saufe**, *adj.*, safe, 450.
- sautry**, *sb.*, psaltery, a kind of harp, 751, 1070, 1074.  
**sayde**, *v.*, *pt. ind.*, said, 87.  
**saynge**, *v.*, *pt. ind.*, sang, 48.  
**se**, *v.*, to see, 160; **sene**, *pp.*, 373.  
**seke**, *v.*, seek, 138, 176, 238.  
**semely**, *adj.*, seemly, fit, becoming, 375, 710; **semylyest**, comeliest, 335.  
**semely**, *adv.*, seemly, becomingly, 228.  
**semeth**, *v.*, *pres. ind.*, beseemeth, is becoming, 623.  
**sensours**, *sb.*, censurers, 787.  
**sered**, *v.*, *pt. ind.*, covered with waxed cloth, 687.  
**share**, *v.*, *pt. ind.*, cut, sheared, 655.  
**shee**, *pron.*, she, P 37, 39, 40, 47, etc.  
**shetes**, *sb.*, sheets, 842.  
**sho**, *sb.*, shoe, 144; **shone**, *pl.*, 174, 248.  
**shone**. *See* **sho**.  
**sicles**, *sb.*, same as *cyclas*, "a tightly-fitting upper garment or tunic worn by women from ancient times" (N. E. D.), 786.  
**sith**, *adv.*, afterwards, 1112; **sythe**, 466; **syth**, since, 358.  
**sithe**, *sb.*, time, 1090.  
**sithen**, *adv.*, afterwards, 1123.  
**slee**, *v.*, slay, 578.  
**snytes**, *sb.*, snipes, 323.  
**sodenly**, *adv.*, suddenly, 331.  
**solempne**, *adj.*, festive, grand, 1108.  
**sone**, *adv.*, soon, 126, 315; **soone**, 340.  
**songe**, *v.*, *pt. ind.*, sang, 54.  
**sothe**, *adj.*, true, 353.  
**sother-wood**, *sb.*, southernwood, "a shrubby-stemmed species of worm-wood," 33.  
**souper**, *sb.*, supper, 493.  
**sowne**, *v.*, to swoon, 90.  
**sownyng**, *sb.*, swooning, 856, 928, 968, 1048, 1066.  
**specery**, *sb.*, spices, 687.  
**spede**, *v.*, to succeed, 196.  
**speke**, *v.*, to speak, 302.  
**sperde**, *pp.*, fastened, 98.  
**spere**, *sb.*, spear, 139.  
**spicerye**, *sb.*, spices, P 102.

spraye, *sb.*, spray, twig, 53.  
 spredde, *v.*, to spread, 53.  
 spyll, *v.*, to destroy, 130; *spylte*, *pp.*, 383.  
 squyer, *sb.*, squire, 1; *squir*, 3; *squyere*, 62; *squyre*, 104.  
 stale, *v.*, *pt. ind.*, stole, 660.  
 staven, *sb.*, prow, 822. Cf. O.E. *stefn*, Icel. *stafn*.  
 stede, *sb.*, place, 136.  
 still, *adv.*, constantly, P 36. Cf. *styll*.  
 stode, *v.*, *pt. ind.*, stood, 150, 283.  
 store, *adj.*, big, 658.  
 stree, *sb.*, straw, P 101.  
 streme, *sb.*, stream, 235.  
 strenthe, *sb.*, strength, 473. Cf. *strength*, 443, 503.  
 strike, *v.*, to move quickly, 765.  
 styll, *adj.*, constant, 156; quiet, 428. Cf. *still*.  
 styll, *adv.*, ever, constantly, 11.  
 swerde, *sb.*, sword, 239.  
 swere, *v.*, to swear, 867.  
 swete, *adj.*, sweet, 288.  
 swowne, *sb.*, swoon, 700.  
 sykerly, *adv.*, certainly, truly, surely, 218, 666.  
 symple, *adj.*, humble, lowly, 611.  
 syth. See *sith*.  
 sytolphe, *sb.*, a stringed instrument of music, a citole, 1074.  
 taffata, *sb.*, a thin silk cloth, 785.  
 taffetra, *sb.*, 786. See note.  
 take, *pp.*, taken, 165, 861, 1031.  
 tele, *sb.*, teal, 320.  
 tester, *sb.*, a canopy over the bed, supported by the bedposts, 837.  
 than, *adv.*, then, 180, 202, 336.  
 the, *pron.*, thee, 261.  
 the, *v.*, thrive, prosper, 853, 984, 1088.  
 theder, *adv.*, thither, 524.  
 thefe, *sb.*, thief, 444.  
 therfro, *adv.*, therefrom, 406.  
 theyr, *adv.*, there, 322.  
 tho, *adv.*, then, at that time, 281, 355, 458, 881.

thore, *adv.*, there, 858.  
 thoust, thou shalt, P 99. See note.  
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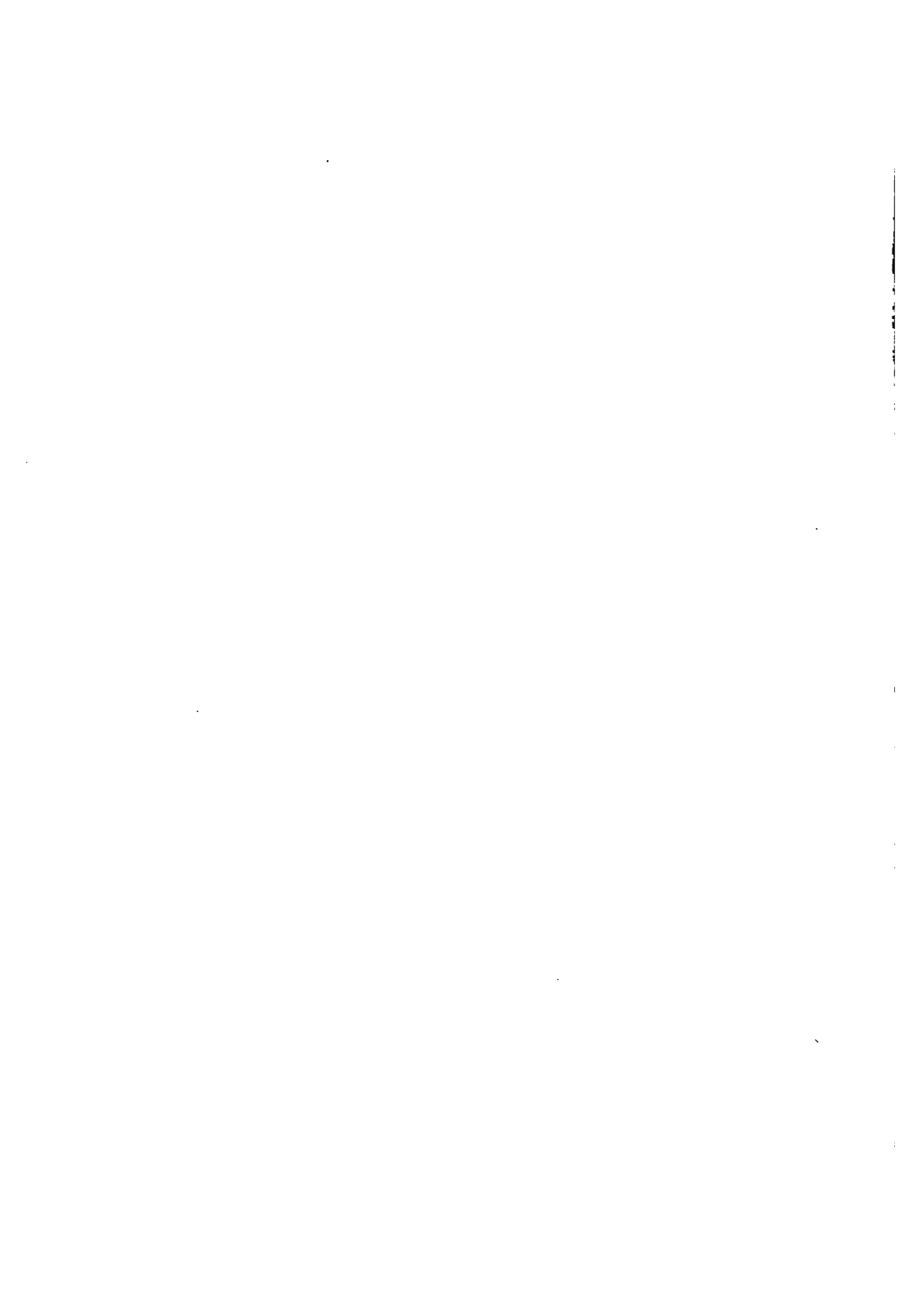
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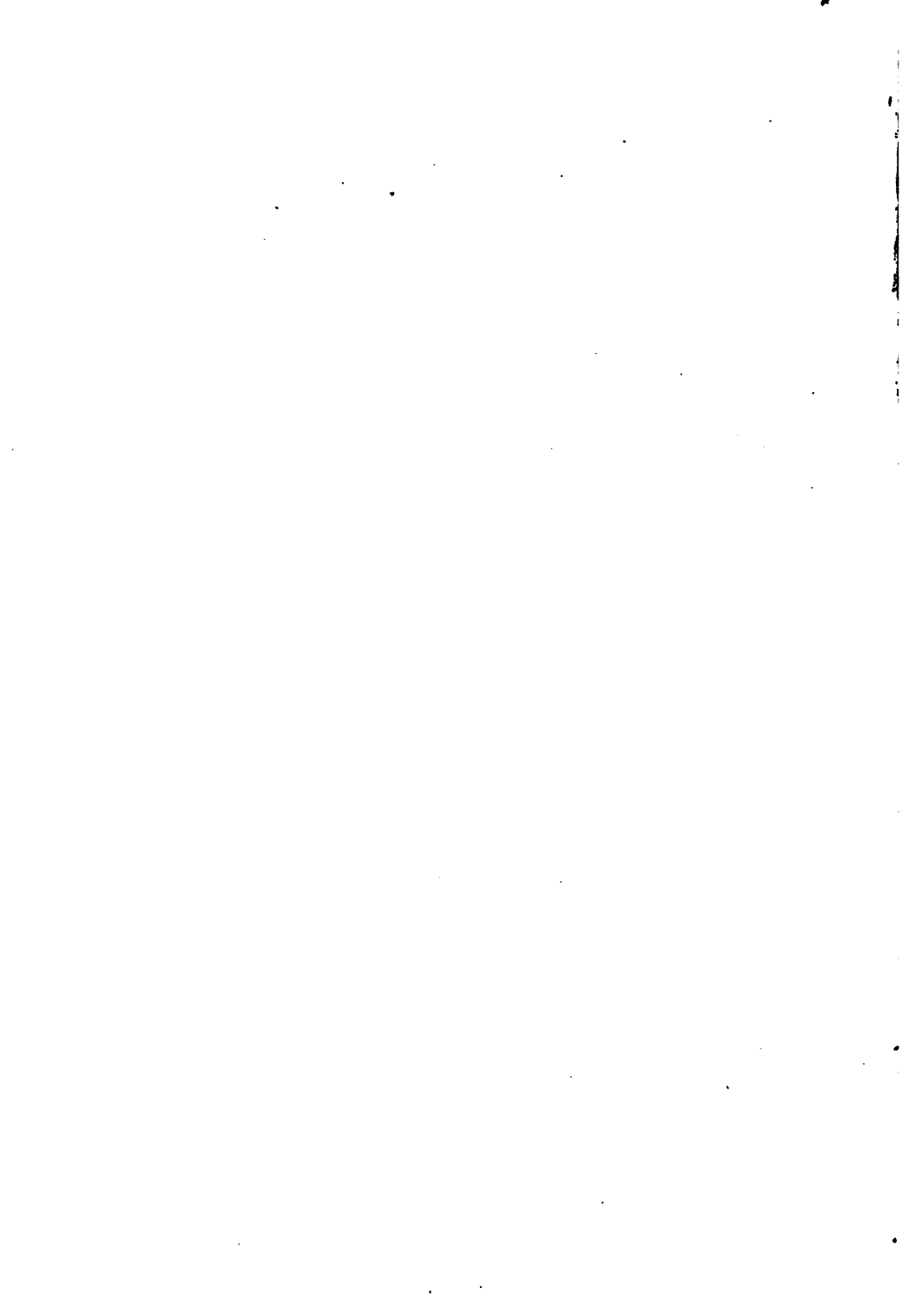
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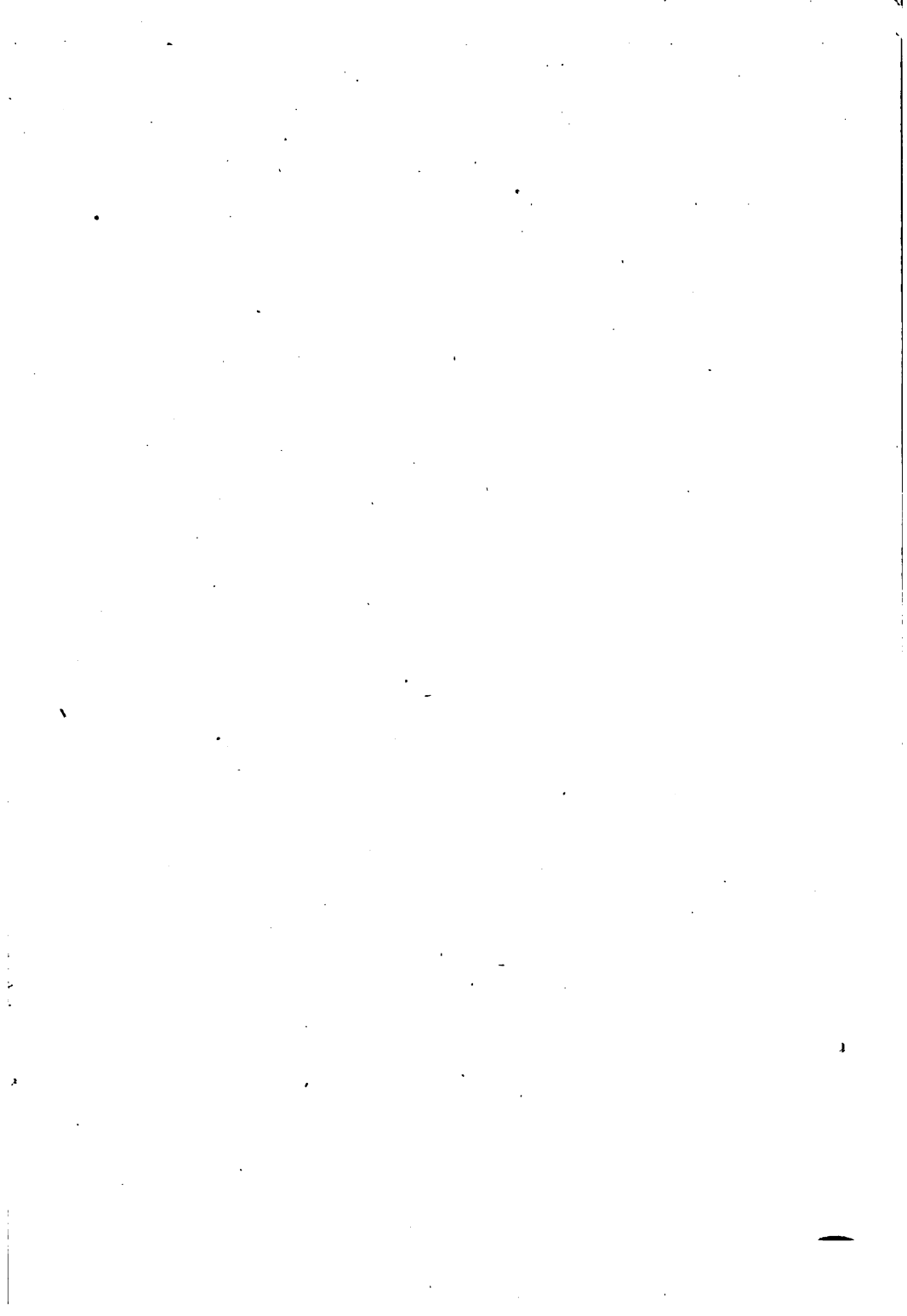
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